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GIVEN BY
Miss Mary P. Bacon

THE

BOSTON HANDEL AND HAYDN SOCIETY COLLECTION OF CHURCH MUSIC;

BEING A SELECTION OF THE MOST APPROVED

PSALM AND HYMN TUNES, ANTHEMS, SENTENCES, CHANTS, &c.

TOGETHER WITH MANY BEAUTIFUL EXTRACTS FROM THE WORKS OF

HAYDN, MOZART, BEETHOVEN, AND OTHER EMINENT COMPOSERS.

HARMONIZED FOR THREE AND FOUR VOICES, WITH A FIGURED BASE FOR THE ORGAN AND PIANO FORTE.

"——— Assembled men to the deep Organ join
The long resounding voice, oft breaking clear,
At solemn pauses, through the swelling Base;
And, as each mingling flame increases each,
In one united ardour rise to Heaven!"—*Thomson.*

EDITED BY

LOWELL MASON.

THIRTEENTH EDITION, WITH ADDITIONS AND IMPROVEMENTS.

Boston:

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1833.

Miss Mary P. Baxter.
Dec. 17, 1915

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PREFACE.

THE several later editions of this work have presented an almost uniform appearance. It was thought better to forego the advantages, as to correctness and good taste, which would have resulted from introducing various improvements, than to subject choirs and schools to the inconvenience arising from frequent alterations in the tunes. It is obvious, however, from the progressive nature of science and taste, in respect to music as well as other subjects, that this uniformity cannot be, and ought not to be perpetual. Within the last few years, much attention has been directed to the subject, and, as was to be expected, great improvement has been made, not only in the manner of performing psalm and hymn tunes, but also in their composition.

Is it to be supposed that in psalmody, science and taste have accomplished all they can accomplish? and is it desirable that all attempts at improvement should be checked? This is impracticable, if it were desirable. The same tunes, and in the same form, will not always please. New tunes will be composed, and old tunes will receive new harmonies, and other alterations will be introduced, more in accordance with the existing taste. The question, then, is, whether this book shall be enriched, by being made to conform to these improvements, or whether, by remaining stationary while the public taste is advancing, it shall be suffered to fall into neglect.

Unless, therefore, it be maintained that the present psalm and hymn tunes cannot be improved, and that no better can be substituted in their stead, or else, that bad tunes are as valuable as good ones, there may be as valid reasons, founded in public utility, for introducing alterations into books of psalmody, as for introducing alterations into text books on arithmetic or grammar.

In accordance with these views, it has been thought advisable, after deferring it several years, to make, at this time, a thorough revision of the Handel and Haydn Collection, and to present to the lovers of church music, from the new materials which have been accumulating, those pieces which are most interesting and valuable; and to make such other additions, together with such alterations in the tunes of former editions, as the improving state of psalmody and of the public taste seemed to require. In doing this, it has been found very difficult to pursue a proper medium between an excessive desire for novelty, on the one hand, and undue prejudices in favor of early associations, on the other. Utility has been the aim. No alteration, not even the most trifling, has been made, except for the purpose of rendering the book more truly valuable.

The present edition of this work is believed to possess advantages over any preceding edition, in the following respects: viz.

1. New Music. Nearly one hundred metrical tunes have been introduced, presenting a great variety in respect to style, and a large portion of entirely new tunes. These have been selected with great care, and it is believed that nearly all of them are of such a character as to promote the great design of psalmody, and are well adapted to secure its appropriate effect. It would have been easy to have given a larger portion of light music, and of imitative and fugueing pieces; but it was supposed that the good sense and improved taste of the public would be better satisfied with those tunes, which, while they have a sufficient flow of melody to interest and please, are, at the same time, sufficiently chaste and dignified for public religious worship. Several of the tunes newly introduced are in the chanting style. These will be found well adapted to psalms and hymns of a didactic or prosaic character, which require to be recited rather than to be sung.

2. Harmony. The editor has aimed so to adapt the parts to vocal execution, as that they may be easily performed without instrumental accompaniment; while, at the same time, it is believed that the organist will find a richer and fuller harmony in this, than in any preceding edition. Combinations and progressions will occasionally be found, which could hardly be justified by rules drawn from the works of Haydn and Mozart, but which are common in the works of older writers, and especially in church music. In the course of the work there will be found several tunes, harmonized in the style of ancient psalmody, and closing on the dominant, or on the relative minor or major mode. Although these will, perhaps, appear singular, yet no good reason is known why this ancient style, which is peculiar to the church, should not be preserved. Some of them contain very rich harmony, and when properly performed, are very solemn and truly devotional.*

3. Classification. Such pieces as are principally designed for private use, and for those who have made considerable proficiency in music, have been separated from the common psalm and hymn tunes, and placed among the anthems and select pieces. All the tunes from page 25 to page 248 will be found, under various circumstances, appropriate to the purposes of public worship. To a considerable extent, tunes in the same key, or in keys nearly related, have been placed together. This will be found convenient where choirs are accustomed occasionally to change the tune, while going through with a hymn, for the sake of securing more appropriateness between the music, and the sentiment, in the several stanzas.

4. Anthems and occasional pieces. Several of the longest, and probably the least useful of these, have been omitted, and their places supplied with others which are shorter, easier, and more applicable to the various circumstances of public worship. The chief object of this work is to furnish church music for common use; and it is not, therefore, to be expected that it should contain a very great variety of anthems, choruses, and pieces suitable for musical exhibitions and concerts. A collection consisting of such pieces, the Handel and Haydn Society have presented to the public in *Choral Harmony*, to which individuals and choirs are recommended.

* See Dunbarton, p. 89.

5. Introductory Rules. These have been written entirely anew, in the form of question and answer. Although very brief and perfectly simple, they are believed to contain every thing necessary for acquiring the art of reading music.

Whether the present edition of this work has actually been improved in the several respects just mentioned, the public will judge.

In regard to future alterations little need be said. It is not to be supposed, as before intimated, that science and taste have yet accomplished all that they are capable of accomplishing for church music, and that nothing further can be done to enrich and purify it, and render it more capable of communicating elevated enjoyment, and of expressing and exciting devout feeling. Nor can it be desired by any candid and reflecting person, that such improvements, when made, should not be given to the public in books designed for common use. The public have a claim to them; and no book which should reject them could long continue to deserve or receive public patronage. Still, those changes should be introduced in such a manner as to occasion as little embarrassment as possible. On this account it is intended, that, for some time to come, future editions of this work, should they be called for, shall receive such alterations only, as are imperiously demanded; and that they shall so nearly correspond, as to admit of their being used together, without much inconvenience. One tune may occasionally be exchanged for another, promising to be more pleasing and useful, and additions may be made; but in general it will probably be thought advisable to present new music to the public through the medium of supplementary publications.

No pains have been spared to correct and enlarge this edition of the Handel and Haydn Society Collection, and to adapt it to the taste and wants of the community. It contains, in addition to the most common standard tunes used in public worship, a great variety of new music, embracing tunes of all the different metres; and without any invidious comparison with other valuable works in the same department, it is deemed safe to say, that no similar publication contains such an amount and variety of church music. Previous editions of the work have been honored with much more of public favor and patronage than was anticipated. This edition is presented to the lovers of psalmody, and to all others who feel an interest in this part of public worship, with the hope and confidence that it will be found still more worthy of their approbation and support.

EXTRACTS FROM REVIEWS OF THE WORK.

"It is a collection [Handel and Haydn Society] containing most of the old approved tunes whose melody or air is dignified, solemn, reverent, chaste, and every way suited to divine worship—harmonized judiciously upon the improved and essential principles of modern musical science. This is ground enough for recommendation." "The harmony throughout is executed in the highest style of scientific accuracy and skill. But what is still more important, it has been written with a constant reference to the grand object of church music, the excitement of devotional feeling. It is emphatically religious harmony."—*Christian Spectator, published at New Haven.*

"We congratulate the friends of Church Music on the appearance of a book containing a sufficient number and variety of tunes for public and private worship, harmonized with judgment, accuracy, and elegance. Believing it to be calculated to improve the public taste in relation to psalmody, and to secure this delightful part of public worship from its languishing state, we sincerely hope it may be generally adopted, and become the standard of sacred music."—*Christian Advocate, published at Philadelphia.*

"We feel fully assured, that the Handel and Haydn Collection is calculated to elevate the standard of sacred music, and to secure the object of its institution; and we warmly recommend its introduction, as a sure means of improving this part of the public services of religion."—*Boston Telegraph.*

"After a thorough examination we are decidedly of the opinion, that clergymen and others, who are desirous of improving the present state of sacred music, can employ no means so effectual as the circulation of this admirable collection."—*Boston Recorder.*

"It is a work, containing one of the most complete collections of psalmody that ever was embodied."

"It demonstrates the advancement of the Americans in music." "Without pretending to have looked minutely into each of the tunes, contained in this volume, we can assert of the many we have examined, that they are well arranged, that the harmonies are faultless, and that the devotional character of both music and words has been attended to most strictly."—*Harmonicon, published at London.*

"The concurrent testimony of good judges, so far as we have had the opportunity of knowing, is, that the selection of melodies is singularly judicious and complete."—*Missionary Herald.*

"This collection excels in the selection and variety of the tunes, and in the perfection of the harmony." "A book so valuable must become the standard of music in our churches, since its harmony and style are fixed on the immoveable basis of science and correct taste."—*New Haven Chronicle.*

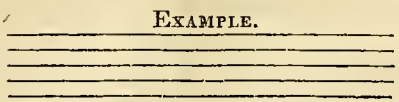
INTRODUCTION TO THE ART OF SINGING.

LESSON I.

OF THE STAFF.

1. What is a Staff?
   A Staff is five lines with their intermediate spaces.

EXAMPLE.



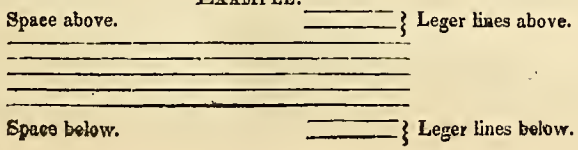
2. What is the use of a Staff?
   Most of the musical characters are written upon it.
3. In what order are the lines and spaces of the Staff counted?
   From the lowest, upward.

EXAMPLE.

Lines.		*Spaces.*	
5	Fifth Line.	4	Fourth Space.
4	Fourth Line	3	Third Space.
3	Third Line.	2	Second Space.
2	Second Line.	1	First Space.
1	First Line.		

4. What is each line and space of the Staff called?
   A degree.
5. How many degrees does the Staff contain?
   Nine; there being five lines and four spaces.
6. What are used when more than nine degrees are wanted?
   The spaces below or above the Staff; also additional lines called added, or leger lines.

EXAMPLE.



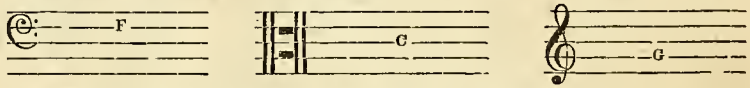
LESSON II.

OF THE REPRESENTATION OF MUSICAL SOUNDS UPON THE STAFF.

1. How many primary musical sounds are there?
   Seven.
2. How are they named?
   After the first seven letters of the alphabet, A, B, C, D, E, F, & G.
3. How are musical sounds represented upon the Staff?
   By the letters after which they are named.
4. What is a Clef?
   A Clef is a character used to fix or determine the situation of the letters upon the Staff.
5. How many Clefs are there? Three.
6. What are they called?
   The Base, or F Clef; the Tenor, or C Clef; and the Treble, or G Clef.

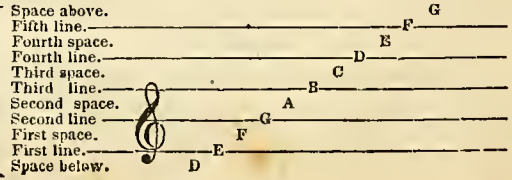
EXAMPLE.

The Base, or F. Clef. The Tenor, or C. Clef. The Treble, or G Clef.



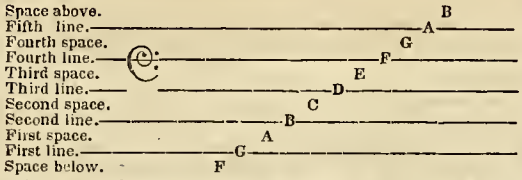
7. Which of the Clefs are most used in vocal music?
   The Base and Treble; the latter being appropriated to the Tenor and Alto as well as to the Treble.
8. How are the letters placed upon the Staff according to the Treble Clef?

Situation of the letters upon the Staff, according to the Treble Clef.



9. How are the letters placed upon the Staff according to the Base Clef?

Situation of the letters upon the Staff according to the Base Clef.

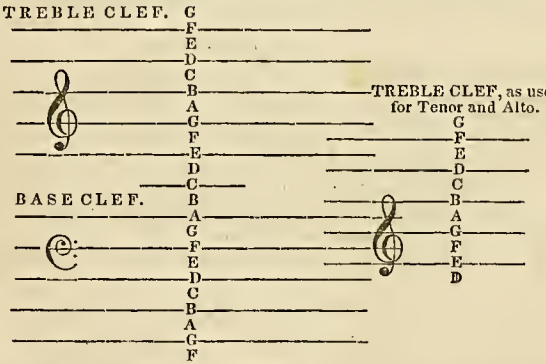


10. How does the use of the Treble Clef for Tenor and Alto, differ from its use for Treble?

When used for the Tenor and often when used for Alto it signifies G on an octave lower than when used for Treble.

NOTE. The following example exhibits the G Clef as variously used, the Base Clef, and the relative situation of each.

Middle C being the leger line below the Treble and the leger line above the Base Staff.



11. What is the use of the Tenor or C Clef?

It is used for the Tenor on the fourth line; and for the Alto on the third line of the Staff; and always represents the middle C.

NOTE. This clef is also in common use in European music for the Treble or Soprano, and when thus used it is placed upon the first line of the Staff.

LESSON III

OF NOTES AND RESTS.

1. What are notes?

Characters written upon the Staff as signs of musical sounds, showing their length and order.

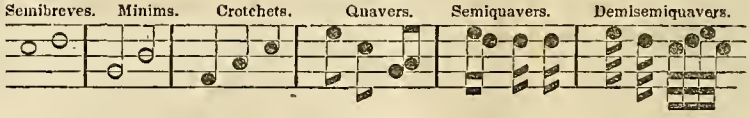
2. How many kinds of notes are there?

Six.

3. What are they called?

Semibreve, Minim, Crotchet, Quaver, Semiquaver, and Demisemiquaver.

EXAMPLE.



4. What is the proportionate duration or length of the notes?

One Semibreve is equal to 2 Minims, or 4 Crotchets, or 8 Quavers, or 16 Semiquavers, or 32 Demisemiquavers.

One Minim is equal to 2 Crotchets, or 4 Quavers, or 8 Semiquavers, or 16 Demisemiquavers.

One Crotchet is equal to 2 Quavers, or 4 Semiquavers, or 8 Demisemiquavers.

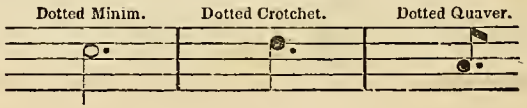
One Quaver is equal to 2 Semiquavers, or 4 Demisemiquavers.

One Semiquaver is equal to 2 Demisemiquavers.

5. What is the use of a dot after a note?

A dot after a note adds one half to its length.

EXAMPLE.



6. What is the use of the figure 3, placed over or under any three notes of the same kind?

It shows that the three notes over or under which it is placed are to be performed in the time of two notes of the same kind without the figure.

7. What are such notes called?

Triplets.

EXAMPLE. *

8. What are Rests?

Rests are marks of silence.

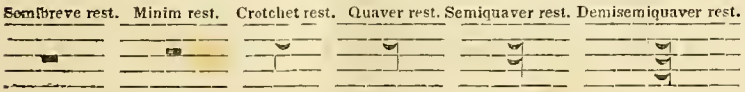
9. How many are there?

Six.

10. What are they called?

Semibreve Rest, Minim Rest, Crotchet Rest, Quaver Rest, Semiquaver Rest, and Demisemiquaver Rest.

EXAMPLE.



11. How long is the performer required to remain silent at a rest?

As long as he would be singing its correspondent note, or note of the same name.

12. How may the length of a Rest be augmented?

By the use of a dot, as is the case with notes.

* The figure 6 is sometimes placed over or under six notes, signifying that they are to be performed in the time of four notes of the same kind without the figure.

LESSON IV.

OF VARIOUS MUSICAL CHARACTERS.

1. What is the use of a Flat?

A Flat lowers the pitch of a sound, half a tone.

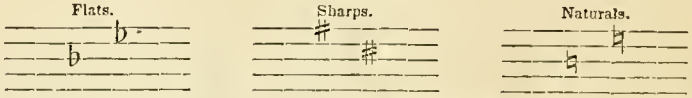
2. What is the use of a Sharp?

A Sharp raises the pitch of a sound half a tone.

3. What is the use of a Natural?

A Natural restores a note made flat or sharp to its original sound.

EXAMPLE.



4. What are Flats or Sharps called, when placed at the beginning of a tune or strain?

The Signature.

5. What are Flats, Sharps or Naturals called, when placed before a single note?

Accidentals.

6. How far do accidentals extend their influence?

Through the measure in which they occur.

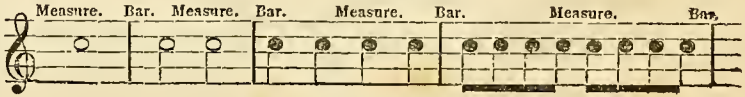
7. What is the use of a Bar?

A Bar is used to divide the notes into equal measures.

8. What is a Measure?

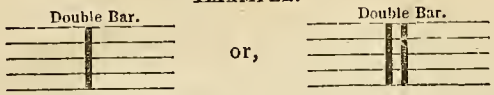
A Measure consists of all the notes contained between two bars.

EXAMPLE.



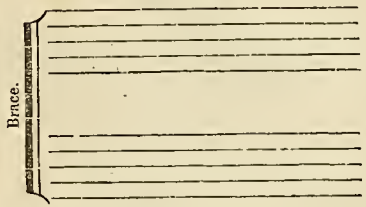
9. What is the use of a Double Bar?
It shows the end of a strain, or a line of the poetry.

EXAMPLE.



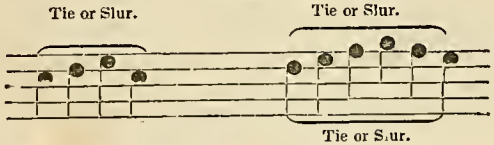
10. What is the use of a Brace?
It shows how many parts are to be performed together.

EXAMPLE.



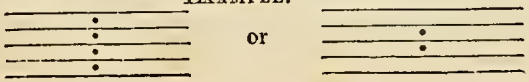
11. What is the use of a Tie or Slur?
It shows that the notes over or under which it is drawn are all to be sung to one syllable.

EXAMPLE.



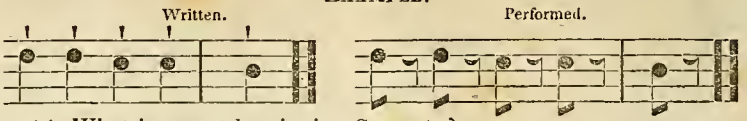
12. What is the use of a Repeat?
It shows what part of a tune is to be sung twice.

EXAMPLE.



13. What is the use of Marks of Distinction, or Staccato Marks?
They are placed over or under such notes as are to be performed in a very short, distinct manner.

EXAMPLE.

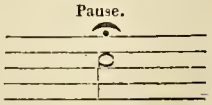


14. What is meant by singing Staccato?
Singing in a short, pointed, and articulate manner.

15. What is meant by singing Legato?
Singing in a smooth, close, and gliding manner.

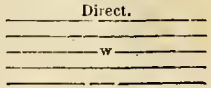
16. What is the use of a Pause?
It shows that a note may be continued beyond its usual length.

EXAMPLE.



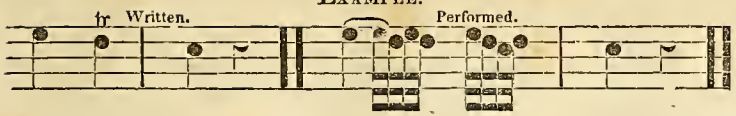
17. What is the use of a Direct?
It is employed at the end of a staff, to show the place of the first note upon the following staff.

EXAMPLE.



18. What is a Shake or Trill?
It consists of a quick alternate reiteration of the note above, with that over which the character is placed, and usually ends with a turn from the note below.

EXAMPLE.

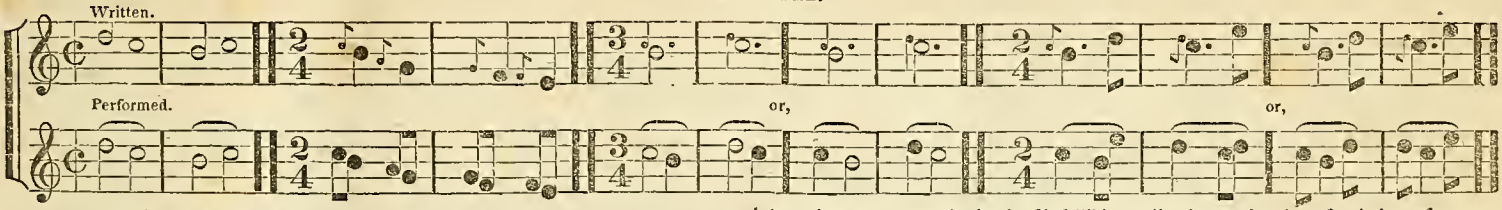


NOTE. The Shake is an ornament, both brilliant and elegant; but it should have no place in Psalmody, or common Church Music

19. What is an Appogiature?

A small note which takes its time from the note which immediately succeeds it. It always occurs on an accented part of a measure.

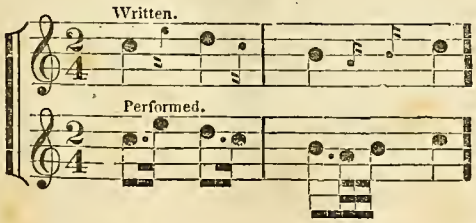
EXAMPLE.



20. What is an After Note?

A small note which takes its time from the note which immediately precedes it. It always occurs on an unaccented part of a measure.

EXAMPLE.

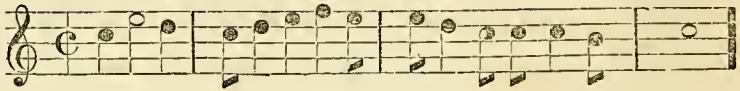


NOTE. Appogiatures and After Notes are not reckoned in making up the time of a measure; but are deducted from the time of the Notes on which they depend. This, for the most part, is done in proportion to their own nominal value, with the exception that the Appogiature receives double its nominal value when it precedes a pointed note. As the insertion of these Notes is a matter of taste, and as the best composers use them in various ways, no rule that is of infallible application can be given for their performance, which must vary according to the expression of the passage in which they occur They are usually written in a smaller character than common notes, to show that they do not properly belong to the chord in which they appear; by which means a *visible* breach of the laws of harmony is avoided.

21. What are Syncopated Notes?

Those which commence on an unaccented and are continued on an accented part of a measure.

EXAMPLE.



LESSON V. (*a*.)

OF SOLMIZATION.

1. What is Solmization?

It is the application of certain syllables to musical sounds.

2. Of what use is Solmization?

It enables the young performer to utter a sound with fulness and freedom, and assists him to secure a correct intonation.

It promotes a feeling or consciousness of the precise relation of the sounds in the octave to each other, and especially to the Tonic, or Key Note. By associating the several syllables with their corresponding sounds, this relation becomes familiar, and we acquire the habit of expressing any note with ease and certainty.

3. How many syllables are used in Solmization?

Seven; there being one for each sound.

4. What are they?

Do, Re, Mi, Fa, Sol, La, Si.

Pronounced.

Doe, Rae, Mee, Fa,* Sole, La,* See.

5. Which of these syllables governs the others, and fixes their places upon the Staff?———Si.

6. By what is the place of the syllable Si known?

By the Signature.

7. What is the Signature?

The Flats or Sharps placed at the beginning of a tune or strain.

8. What is the signature said to be, when there are neither flats or sharps at the beginning of a tune or strain?

Natural.

9. If the signature be natural, on what letter is the syllable Si?

On B.

10. If the signature be one flat, (B♭) on what letter is the syllable Si?———On E.

11. If the signature be two flats, (B and E♭) on what letter is the syllable Si?

On A.

12. If the signature be three flats, (B, E, and A♭) on what letter is the syllable Si?

On D.

* The *a* in these syllables may be sounded as in Far, or as in Fall—at the discretion of the Teacher.

13. If the signature be four flats, (B, E, A and D♭) on what letter is the syllable Si?

On G.

14. If the signature be one sharp, (F♯) on what letter is the syllable Si?

On F♯.

15. If the signature be two sharps, (F and C♯) on what letter is the syllable Si?

On C♯.

16. If the signature be three sharps, (F, C and G♯) on what letter is the syllable Si?

On G♯.

17. If the signature be four sharps, (F, C, G and D♯) on what letter is the syllable Si?

On D♯.

18. Having ascertained the place of the syllable Si by the signature, by what rule are the places of the other syllables known?

They follow upon each degree of the Staff, in regular order.

19. What is the order of the syllables ascending from Si?

Do, Re, Mi, Fa, Sol, La.

20. What is the order of the syllables descending from Si?

La, Sol, Fa, Mi, Re, Do.

21. What effect have accidentals on solmization?

When accidentals are used, it often becomes necessary to change the syllables, in order to sing in exact tune.

22. How are such changes to be made?

Sometimes by a different termination of the syllables, *Fe* for Fa, *Se* for Sol, &c.; and sometimes by considering the accidentals as occasional changes of the signature.

NOTE. The use of accidentals is so various, that it is impossible to give any rule which shall be applicable to all cases. A judicious teacher will be able to direct such changes as the nature of the different passages may require, and to assign the reasons for them

LESSON V. (*b.*)

OF SOLMIZATION BY FOUR SYLLABLES

1. What is solmization?
It is the application of certain syllables to musical sounds.
2. How many syllables are used in solmization?
Four.
3. What are they?
Fa, Sol, La, Mi.
4. Which of these syllables governs the others, and fixes their places upon the Staff?
Mi.
5. By what is the place of the syllable Mi known?
By the Signature.
6. What is the Signature?
The Flats or Sharps placed at the beginning of a tune or strain.
7. What is the Signature said to be when there are neither flats or sharps at the beginning of a tune or strain?
Natural.
8. If the Signature be natural, on what letter is the syllable Mi?
On B.
9. If the Signature be one flat, (B♭) on what letter is the syllable Mi?
On E
10. If the Signature be two flats, (B and E♭) on what letter is the syllable Mi?
On A.
11. If the Signature be three flats, (B, E and A♭) on what letter is the syllable Mi?
On D.
12. If the Signature be four flats, (B, E, A and D♭) on what letter is the syllable Mi?
On G.
13. If the Signature be one sharp, (F♯) on what letter is the syllable Mi?
On F♯.
14. If the Signature be two sharps, (F and C♯) on what letter is the syllable Mi?
On C♯.
15. If the Signature be three sharps, (F, C and G♯) on what letter is the syllable Mi?
On G♯.
16. If the Signature be four sharps, (F, C, G, and D♯) on what letter is the syllable Mi?
On D♯.
17. Having ascertained the place of the syllable Mi by the Signature, by what rule are the places of the other syllables known?
They follow upon each degree of the staff in regular order.
18. What is the order of the syllables ascending from Mi?
Fa, Sol, La, Fa, Sol, La.
19. What is the order of the syllables descending from Mi?
La, Sol, Fa, La. Sol, Fa.
20. What effect have accidentals upon solmization?
When accidentals are used it often becomes necessary to change the syllables, in order to sing in exact tune.
21. How are such changes to be made?
Sometimes by a different termination of the syllables, as *Fe* for Fa, *Se* for Sol, &c. and sometimes by considering the accidentals as occasional changes of the Signature.

NOTE. See note at the end of Lesson V. (*a.*) page xii.

LESSON VI.

OF TIME.

1. What is meant by Time, in Music?
The duration, or the measure and movement of sounds.
2. How many kinds of time are there?
Three.

3. What are they called?
Common, Triple and Compound.

NOTE. There are, strictly speaking, but two kinds of time; Common or equal, and Triple or unequal; but by a union of two or more measures of either of these a third kind may be formed, which it may be convenient to designate by another name. Compound time, however, may always be reduced to Common or Triple.

4. What is the difference between Common, Triple, and Compound Time?
Common time contains two equal notes in each measure—Triple time contains three equal notes in each measure—Compound time is formed by the union of two or more measures of Common or Triple time.

OF COMMON TIME.

5. How many signs has Common time?
Three.
6. What is the first sign of Common time?

The letter C.

7. What note or notes fill a measure?
A Semibreve or its equal in other notes or rests.
8. How many motions or countings are employed in describing or measuring it?
Four.
9. On what part of the measure does the accent fall?
On the first and third.
10. What is the second sign of Common time?

The letter C with a bar drawn across it.

11. What note or notes fill a measure?
A Semibreve or its equal in other notes or rests.
12. How many motions or countings are employed in describing or measuring it?
Two or four.
13. On what part of the measure does the accent fall?
Usually on the first, but sometimes on the first and third.
14. What is the third sign of Common time?

The figures $\frac{2}{4}$.

15. What note or notes fill a measure?
A Minim or its equal in other notes or rests.
16. How is it described or measured and accented?
In the same manner as the second sign of Common time.

OF TRIPLE TIME.

17. How many signs has Triple time?
Three.
18. What is the first sign of Triple time?

The figures $\frac{3}{2}$.

19. What note or notes fill a measure?
A dotted Semibreve, or its equal in other notes or rests.
20. How many motions or countings are employed in describing or measuring it?
Three.
21. On what part of the measure does the accent fall?
Principally on the first, and slightly on the third.
22. What is the second sign of Triple time?

The figures $\frac{3}{4}$.

23. What note or notes fill a measure?
A dotted Minim, or its equal in other notes or rests.

24. How is it described or measured and accented?
In the same manner as the first sign of Triple time.
25. What is the third sign of Triple time?

The figures $\frac{3}{8}$.

26. What note or notes fill a measure?
A dotted Crotchet, or its equal in other notes or rests.
27. How is it described or measured and accented?
In the same manner as the first sign of Triple time.

OF COMPOUND TIME.

28. How many signs has Compound time?——Two.
29. What is the first sign of Compound time?

The figures $\frac{6}{4}$.

30. What notes fill a measure?
Two dotted Minims, or their equal in other notes or rests.
31. How many motions or countings are employed in describing or measuring it——Two, or Six.
32. On what part of the measure does the accent fall?
On the first and fourth.
33. What is the second sign of Compound time?

The figures $\frac{6}{8}$.

34. What notes fill a measure?
Two dotted Crotchets, or their equal in other notes or rests.
35. How is it described or measured and accented?
In the same manner as the first sign of Compound time.

NOTE. Other signs of Compound time, as $\frac{9}{4}$, $\frac{9}{8}$, $\frac{9}{16}$, &c. may be sometimes found; but they seldom occur in modern music.

36. What note is made the general standard of reckoning time?
The Semibreve.
37. Why are figures employed as signs of time?
To express the fractional parts of a Semibreve contained in a measure: as $\frac{3}{4}$, three crotchets, or three fourths of a Semibreve; $\frac{3}{8}$, three quavers, or three eights of a Semibreve, &c.
38. What rest is used to fill a measure in all kinds of time?
A Semibreve rest.
39. How may the habit of keeping time with accuracy be acquired?
By the frequent and persevering practice of counting or beating while singing.

NOTE. On the subject of beating time, Dr. Arnold makes the following remark:—"I am by no means an advocate for the smallest motion or gesticulation, either with the hand, foot or head, when a performer once begins to perform with any degree of exactness; but at the commencement, it is absolutely necessary that the right hand should be taught to make the beats in every measure, till it becomes to the pupil what the pendulum is to the clock, which is to keep it regular and in exact motion."

LESSON VII.

OF THE DIATONIC SCALE AND THE MAJOR AND MINOR MODES.

1. What is the Diatonic Scale?
A gradual succession of eight* fixed sounds; proceeding by unequal degrees, or intervals, called Tones and Semitones.
2. How many Tones are there in the Diatonic Scale?——Five.
3. How many Semitones?——Two.
4. What is meant by mode?
The order or arrangement of Tones and Semitones in the Diatonic Scale.
5. How many modes are there?——Two.
6. What are they called?
Major and Minor.

* The first of the seven primary sounds, being repeated to make out the eight notes, or to complete the octave.

7 What is the peculiar effect of each mode?

The Major Mode is bold and cheerful: the Minor Mode is pathetic and mournful.

8. What is the order of intervals in the Diatonic Scale, Major Mode?

From the Third to the Fourth sounds, [Mi to Fa]—and from the seventh to the eighth sounds [Si to Do] are semitones; the rest are whole tones.

9. What is the order of Intervals in the Diatonic Scale Minor Mode, *ascending?*

From the Second to the Third sounds [Si to Do]—and from the Seventh to the Eighth sounds [*Sol* to La] are semitones, the rest are whole tones.

10. What is the order of Intervals in the Diatonic Scale, Minor Mode, *descending?*

From the Fifth to the Sixth sounds [Mi to Fa] and from the Second to the Third sounds [Si to Do] are semitones, the rest are whole tones.

NOTE. The arrangement of Intervals in the Diatonic Scale may be represented by the following divisions of a perpendicular line.

MAJOR MODE. Ascending and Descending.		MINOR MODE. Ascending.		MINOR MODE. Descending.	
Do.	8	La.	8	La.	8
	Semitone.		Semitone.		Tone.
Si.	7	Si.	7	Sol.	7
	Tone.		Tone.		Tone.
La.	6	Fi.	6	Fa.	6
	Tone.		Tone.		Semitone.
Sol.	5	Mi.	5	Mi.	5
	Tone.		Tone.		Tone.
Fa.	4	Re.	4	Re.	4
	Semitone.		Tone.		Tone
Mi.	3	Do.	3	Do.	3
	Tone.		Semitone		Semitone.
Re.	2	Si.	2	Si.	2
	Tone.		Tone.		Tone.
Do.	1	La.	1	La.	1

11. What is the difference between the Ascending and Descending scale, Minor Mode?

In the Ascending scale, the upper Semitone occurs between the seventh and eighth sounds; but in the Descending scale it occurs between the fifth and sixth sounds.

12. What characters are used to denote this change in the Minor Mode?

Sharps or Naturals are used* as accidentals in ascending; and Naturals or Flats are used as accidentals in descending.

13. When are the Major and Minor Mode said to be relative?

When the Signature is the same—or, when they agree in Signature.

14. What is the relative Minor to any Major Key?

Its sixth above or its third below.

15. What is the relative Major to any Minor Key?

Its third above or its sixth below.

16. What interval is that which determines the Mode to be either Major or Minor.

The third.

17. What is the difference between the third in the Major mode, and the third in the Minor mode?

The Major third is one Semitone greater.

18. To what is the peculiar effect of each mode to be chiefly attributed?

To the third.

19. What is meant by the Key note?

The note with which the scale begins and ends.

20. What syllable is applied to the Key note in the Major mode?

Do. [Fa.]

21. What syllable is applied to the Key note in the Minor mode?

La.

* On the Sixth and Seventh Degrees of the Scale.

22. When is the Diatonic scale said to be in its natural position?
When it is formed without the aid of flats or sharps—or when the signature is natural.

23. On what letter does the Natural Diatonic scale commence—Major mode?——On C.

24. On what letter does the Natural Diatonic scale commence—Minor mode?——On A.

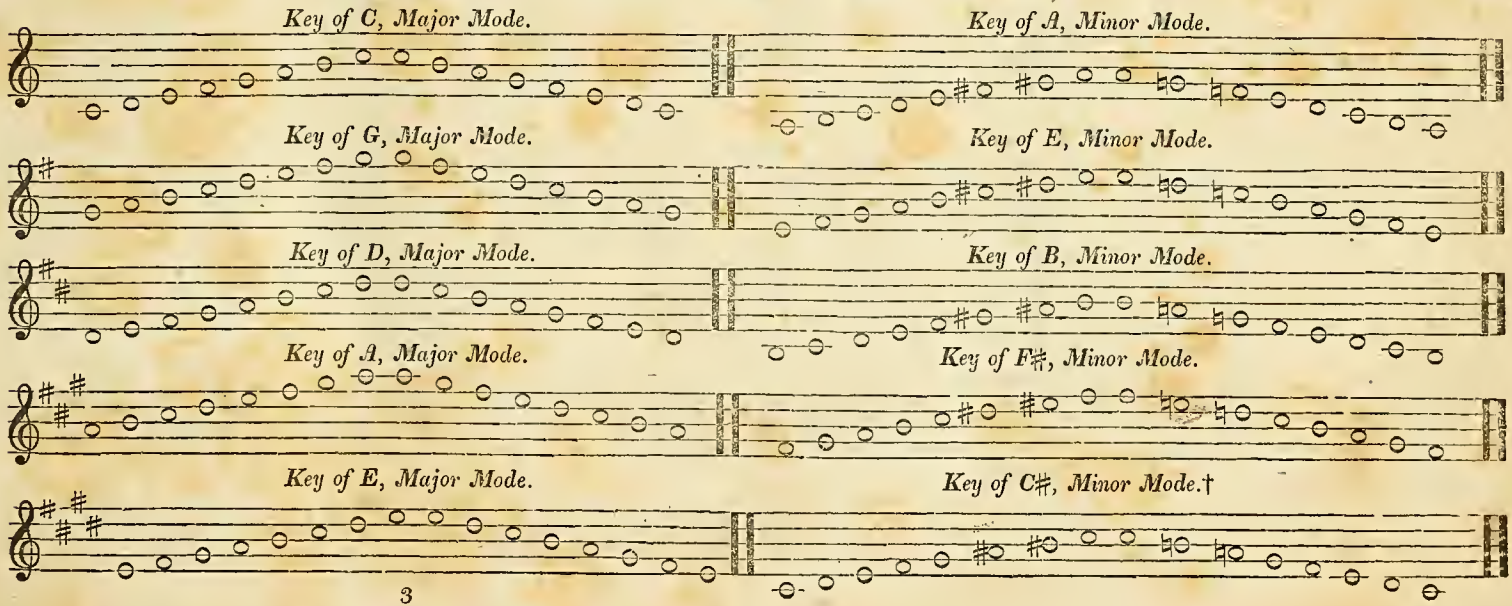
25. What is meant by the transposition of the scale?
The scale is said to be transposed when it commences on any other letter than C in the Major mode; or on any other letter than A in the Minor mode.

26. In the transposition of the scale how is the relative situation of the semitones preserved?——By the use of Flats or Sharps

27. Into how many keys may the scale be transposed?
Twelve—each of which may be in the Major or Minor mode.

28. But if there are but seven primary sounds in music, how can these twelve keys be obtained?
By an artificial division of the Diatonic scale into Semitones.

EXAMPLE OF THE SCALE IN ALL THE KEYS, MAJOR AND MINOR MODE.



Key of B, Major Mode.†

Key of G♯, Minor Mode.†

Key of F♯, Major Mode.†

Key of D♯, Minor Mode.†

Key of D♭, Major Mode.†

Key of B♭, Minor Mode.†

Key of A♭, Major Mode.†

Key of F, Minor Mode.

Key of E♭, Major Mode.

Key of C, Minor Mode.

Key of B♭, Major Mode.

Key of G, Minor Mode.

Key of F, Major Mode.

Key of D, Minor Mode.

† These Keys are but seldom used.

* Double Sharp.

LESSON VIII.

Of the peculiar qualities and relation of the several notes which compose the Diatonic scale, or, of the technical appellations applied to the several notes of the scale, descriptive of their peculiar character and relative situation.

1. What is the first note of the Scale, or the Key note, called?
The Tonic. [Do in the Major and La in the Minor mode.]
2. What is its peculiar character?
It determines the pitch of the scale. It is the basis or foundation upon which all the other notes rest, and from which they are reckoned.
3. What is the second note of the scale called?
The Supertonic. [Re in the Major and Si in the Minor mode.]
4. Why is it so called?
Because of its situation; being the next above the Tonic.
5. What is the third note of the scale called?
The Mediant. [Mi in the Major and Do in the Minor mode.]
6. Why is it so called?
Because it is midway between the Tonic and Dominant.
7. What is peculiar to the Mediant?
It forms in connexion with the Tonic the most important chord in harmony; and determines the nature of the mode.
8. What is the fourth note in the scale called?
The Subdominant. [Fa in the Major and Re in the Minor mode.]
9. Why is it so called?
Because it sustains the same relation to the Octave, which the Dominant sustains to the Tonic: being a fifth below the Octave, as the Dominant is a fifth above the Tonic.
10. What is the fifth note of the scale called?
The Dominant. [Sol in the Major and Mi in the Minor mode.]
11. Why is it so called?
Because of its importance in the scale, its constant occurrence, and its immediate connexion with the Tonic.
12. What is the sixth note of the scale called?
The Submediant. [La in the Major and *Fa* in the Minor mode.]
13. Why is it so called?
Because it is midway between the Subdominant and the Octave; or because it sustains the same relation to the Octave which the Mediant sustains to the Tonic.
14. What is the seventh note of the scale called?
The subtonic, or leading note. [Si in the Major and *Sol* in the Minor mode.]
15. Why is it so called?
Because it is only a Semitone below the Octave, and upon hearing it the ear naturally anticipates the Octave.
16. What is the eighth note of the scale called?
When considered in relation to the first it is called the Octave
17. What is the difference between the Tonic and the Octave?
The difference consists only in the pitch; the Octave is essentially the same, being but a repetition of the Tonic, eight notes higher.
18. How may the Tonic or Key Note be known?
If the Signature be natural, C is the Tonic in the Major, and A in the Minor mode. If the Signature be formed by Sharps, the Tonic in the Major mode is always the first degree *above* the last Sharp of the Signature, and the Tonic in the Minor mode is always the first degree *below* the last sharp of the Signature. If the Signature be formed by Flats, the Tonic in the Major mode is always the third degree *below* the last flat of the signature, and the Tonic in the Minor mode is always the second degree *above* the last flat of the signature.

The last note in the Base is usually the Tonic, though not necessarily so.

19. How may the Minor Tonic be known from its relative Major?
By the leading note, which in the Minor mode is always formed by an accidental.

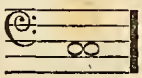
LESSON IX.

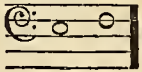
OF INTERVALS AND THEIR INVERSION.

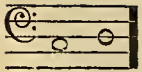
1. What is meant by an Interval?
   The distance from one sound to another.
2. What is the smallest practicable interval?
   A Semitone.
3. How many intervals are found in the Diatonic Scale?
   Fourteen.
4. What are they called?

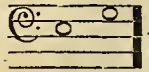
Unison.
Minor Second.
Major Second.
Minor Third.
Major Third.
Perfect Fourth.
Sharp Fourth.
Flat Fifth.
Perfect Fifth.
Minor Sixth.
Major Sixth
Minor Seventh.
Major Seventh.
Octave.

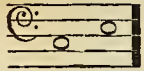
EXAMPLE.

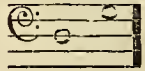
UNISON. This cannot properly be called an Interval, although in composition it is considered and treated as such; as C, C. Ex. 

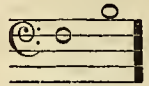
MINOR SECOND; as from E to F, consisting of one semitone. Ex. 

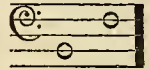
MAJOR SECOND; as from C to D, consisting of one tone. Ex. 

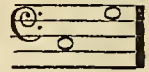
MINOR THIRD; (called also the *flat third* or *lesser third;*) as from E to G, consisting of one tone and one semitone. Ex. 

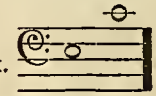
MAJOR THIRD; (called also *sharp third* or *greater third;*) as from C to E, consisting of two tones. Ex. 

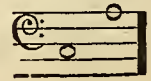
PERFECT FOURTH; as from D to G, consisting of two tones and one semitone. Ex. 

SHARP FOURTH; (called also *Tritonus;*) as from F to B, consisting of three tones. Ex. 

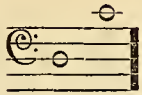
FLAT FIFTH; (called also *imperfect* or *false fifth;*) as from B to F, consisting of two tones and two semitones. Ex. 

PERFECT FIFTH; as from C to G, consisting of three tones and one semitone. Ex. 

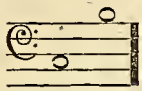
MINOR SIXTH; as from E to C, consisting of three tones and two semitones. Ex. 

MAJOR SIXTH; as from C to A, consisting of four tones and one semitone. Ex 

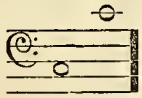
MINOR SEVENTH; (called also *flat seventh;*) as from D to C, consisting of four tones and two semitones. Ex.



MAJOR SEVENTH; (called also *sharp seventh;*) as from C to B, consisting of five tones and one semitone. Ex.



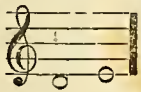
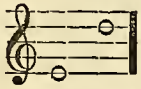
OCTAVE; as from C to C, consisting of five tones and two semitones. Ex.

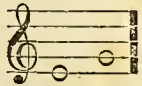
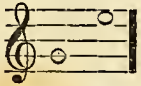


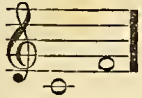
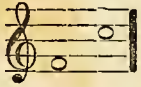
5. What is meant by the Inversion of Intervals?
When the lowest note of an Interval is placed an Octave higher, or when the highest note of an Interval is placed an Octave lower, such change is called Inversion.

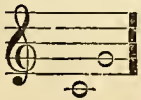
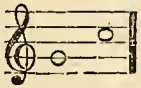
EXAMPLE.

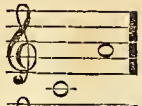
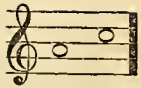
By Inversion

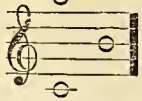
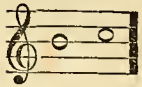
a Second  becomes a Seventh, 

a Third  becomes a Sixth, 

a Fourth  becomes a Fifth, 

a fifth  becomes a Fourth, 

a Sixth  becomes a Third, 

a Seventh  becomes a Second, 

6. Which of the Diatonic intervals are called Consonant?
The Octave, Fifth, Perfect Fourth, Thirds and Sixths.
7. Which of the Diatonic intervals are called Dissonant?
The Seconds, Sevenths, and Sharp Fourth.

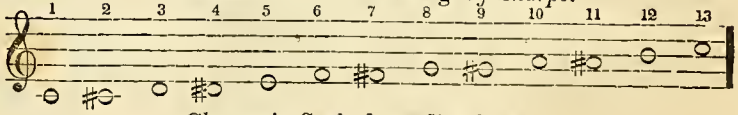
LESSON X.

OF THE CHROMATIC SCALE, &c.

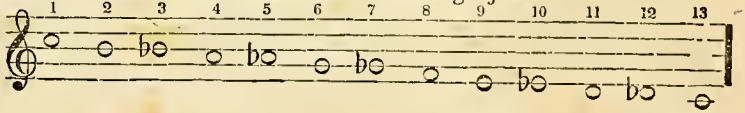
1. What is the Chromatic Scale?
A scale proceeding by Semitones only.
2. How is the Chromatic Scale formed?
By a Division of the Diatonic Scale into semitones; ascending by Sharps, and descending by Flats.
3. What syllable is used in singing this scale?
Ah.

EXAMPLE.

Chromatic Scale ascending by Sharps.



Chromatic Scale descending by Flats.



4. How many distinct sounds are there in the Chromatic Scale?
Twelve.

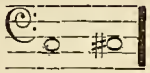
5. How may the Diatonic Scale be formed upon each of these as a Tonic or Key Note?
By the use of Sharps or Flats. (See Lesson vii. Ques. 28, and Ex. page xvii.)

OF CHROMATIC INTERVALS.

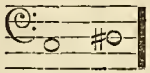
6. What are Chromatic Intervals?
Such Intervals as are derived from the Chromatic Scale.

7. What are they?

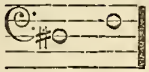
Extreme Sharp, or Superfluous, Unison; as from C to C♯. Ex.



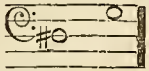
Extreme Sharp, or Superfluous, Second; as from C to D♯. Ex.



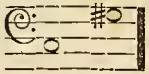
Extreme Flat, or Diminished, Third; as from D♯ to F. Ex.



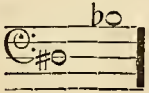
Extreme Flat, or Diminished, Fourth; as from D♯ to G. Ex.



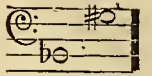
Extreme Sharp, or Superfluous, Fifth; as from C to G♯. Ex.



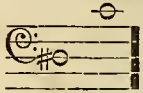
Extreme Flat, or Diminished, Sixth; as from D♯ to B♭. Ex.



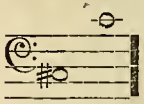
Extreme Sharp, or Superfluous, Sixth; as from B♭ to G♯. Ex.



Extreme Flat, or Diminished, Seventh; as from D♯ to C. Ex.



Extreme Flat, or Diminished, Octave; as from C♯ to C. Ex.



NOTE. The Scale is also subdivided into smaller intervals called *Dieses*, or *Quarter Tones*, as from C♯ to D♭; or from G♯ to A♭, &c. and thus divided, it is called the ENHARMONIC SCALE. These distinctions, however, although theoretically important, are of little practical utility; since upon keyed instruments, as the Organ, or Piano Forte, the extreme sharp second, is the same as the Minor Third; the extreme flat third is the same as the Major Second, &c. and the same key is used for C♯ and D♭—G♯ and A♭, &c.

It is believed that, with the assistance of a judicious instructer, the foregoing principles will be sufficient for all the purposes of vocal performance. To such as wish to become acquainted with the Theory of Music, Callcott's Musical Grammar, Kollman's Essay on Musical Harmony, and Burrow's Thorough Base Primer, are recommended as the best works which have been published in this country.

EXPLANATION OF MUSICAL TERMS.

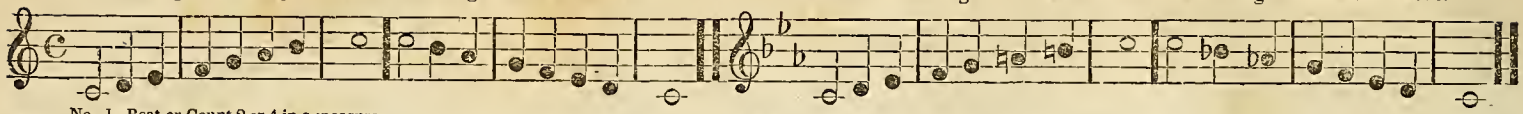
A, signifies in, for, at, with, &c,
Adagio (*or Ado.*) signifies the slowest time.
Ad libitum, at pleasure.
Affettuoso, in a style of execution adapted to express affection, tenderness, supplication and deep emotion.
Allegro, a brisk and sprightly movement
Allegretto, less quick than Allegro.
Alto, Counter, or high Tenor.
Amoroso, in a soft and delicate style
Andante, with distinctness. As a mark of time, it implies a medium between the Adagio and Allegro movements.
Andantino, quicker than Andante.
Anthem, a passage or passages of scripture set to music.
A tempo, in time.
Assai, generally used with some other word to denote an increase or diminution of the time of the movement; as *Adagio Assai*, more slow; *Allegro Assai*, more quick.
Base, the lowest part in harmony.
Bis, this term denotes a repetition of a passage in music.
Brilliante, signifies that the movement is to be performed in a gay, showy and sparkling style.
Cantabile, elegant, graceful, melodious.
Canto, song; or, in choral compositions, the leading melody.
Canto fermo, plain song.
Chorus, a composition or passage designed for a full choir.
Chromatic, a term given to accidental semitones.
Con, with.
Con furio, with boldness.
Crescendo, *Cres.* or <, with an increasing sound
Con spirito, with spirit.
Da Capo, or *D. C.*, close with the first strain.
Del segno, from the sign.
Diminuendo, *Dim.* or >, with a decreasing sound.
Dirge, a piece composed for funeral occasions.
Divoto, in a solemn and devout manner.
Duetto, or *Duet*, music consisting of two parts.
Dolce, sweetness, softness, gentleness, &c.
E, and.
Expression, that quality of composition, from which we receive a kind of sentimental appeal to our feelings.
Expressivo, with expression.
Forte, strong and full.
Fortissimo, very loud.
Fugue, or *Fuge*, a piece in which one or more of the parts lead, and the rest follow in different intervals of time, and in the same or similar melody.
Forzando, [or *fz.*] the notes over which it is placed are to be boldly struck with strong emphasis.
Giusto, in an equal, steady, and just time.
Grave, *Gravemente*, deep emotion.
Grazioso, graceful; a smooth and gentle style of execution approaching to piano.
Harmony, an agreeable combination of musical sounds, or different mélodies, performed at the same time.
Interlude, an instrumental passage introduced between two vocal passages.
Interval the distance between any two sounds.
Largo, somewhat quicker than *Grave*.
Larghetto, not so slow as *Largo*.
Legato, signifies that the notes of the passage are to be performed in a close, smooth and gliding manner.
Lento, *Lentemente*, slow.
Ma, not.
Ma non troppo, not too much, not in excess.
Melody, an agreeable succession of sounds.
Men, less.
Mezza voce, with a medium fulness of tone.
Mezza, half, middle, mean.
Moderato between Andante and Allegro.
Motto, much.
Non, not.——*Non troppo presto*, not too quick.
Oratorio, a species of Musical Drama, consisting of airs, recitatives, duets, trios, choruses, &c.
Overture, in dramatic music is an instrumental composition, which serves as an introduction.
Orchestra, the place or band of musical performances.
Pastorale, a composition generally written in measure of 6-4 or 6-8, the style of which is soothing, tender and delicate.
Piano, or *Pia*, soft.
Pianissimo, *Pianiss*, or *PP*, very soft
Poco, little, somewhat.
Pomposo, grand, dignified.
Presto, quick.
Prestissimo, very quick.
Quartetto, a composition consisting of parts, each of which occasionally takes the leading melody.
Quintetto, music composed in five parts, each of which occasionally takes the leading melody.
Recitative, a sort of style resembling speaking.
Rippienno, full.
Sempre, throughout; as *sempre piano*, soft throughout.
Soprano, the Treble or higher voice part.
Sostenuto, sustaining the sounds to the utmost of their nominal length.
Staccato, the opposite to Legato; requiring a short, articulate, and distinct style of performance.
Senza, without; *Senza Organo*, without the Organ.
Siciliano, a composition written in measure of 6-4, or 6-8, to be performed in a slow and graceful manner.
Soave, agreeable, pleasing.
Spirituoso, with spirit.
Solo, a composition designed for a single voice or instrument, Vocal solos, duets, &c. in modern music, are usually accompanied with instruments.
Subito, quick.
Symphony, a passage to be executed by instruments, while the vocal performers are silent.
Tacit, be silent.
Tardo, slowly.
Mempo, time.
Tasto Solo, denotes that the movement should be performed with no other chords than unisons and octaves.
Trio, a composition for three voices.
Tutti, all, all together.
Veloce, quick.
Vigoroso, with energy.
Verse, one voice to a part.
Vivace, in a brisk and lively manner.
Volti, turn over.

LESSONS FOR THE EXERCISE OF THE VOICE.*

Beat or Count 4 in a measure.

Ascending Scale—Major Mode—Descending Scale—Minor Mode.

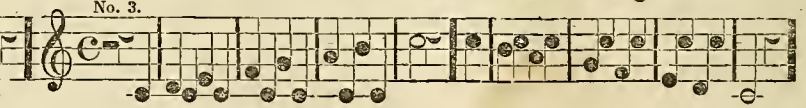
Ascending Scale—Minor Mode—Descending Scale—Minor Mode.



No. 1. Beat or Count 2 or 4 in a measure.

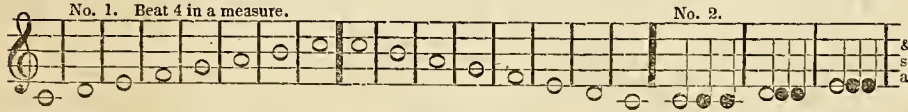
No. 2.

No. 3.



EXERCISES FOR BEATING TIME.

No. 1. Beat 4 in a measure.



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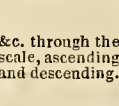
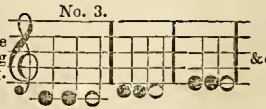


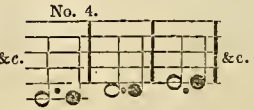
&c. through the scale, ascending and descending.

No. 3.



&c.

No. 4.



&c.

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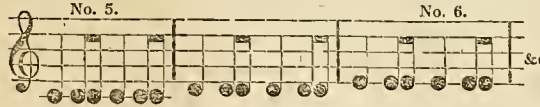
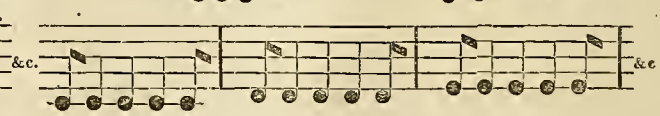


&c.

No. 6.

&c.

No. 7.



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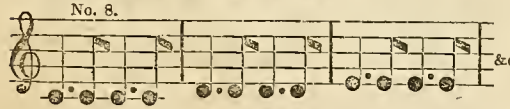

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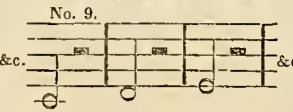

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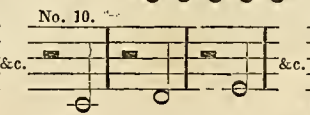

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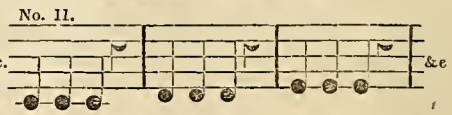

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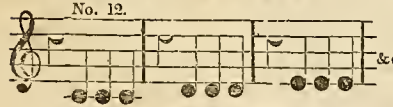
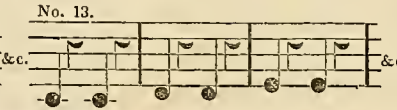


&c.

No. 13.



&c.

No. 14.

&c.

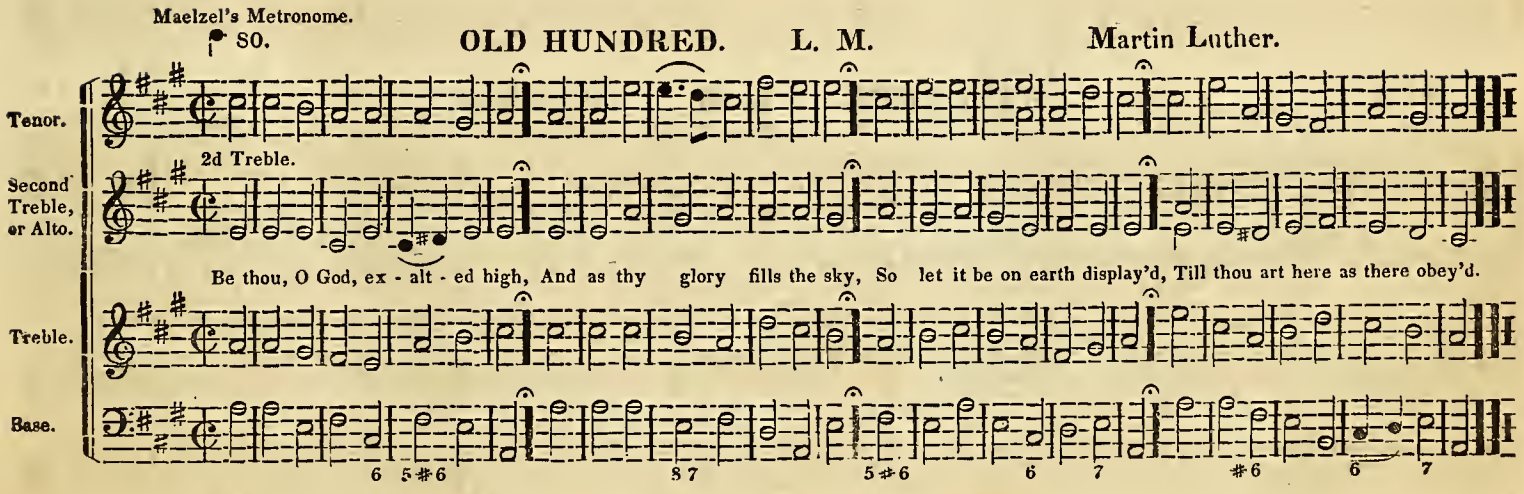
No. 15.

* These and similar lessons, varied at the discretion of the teacher, should form a part of every day's practice.

THE

BOSTON HANDEL AND HAYDN SOCIETY

COLLECTION OF CHURCH MUSIC.



♩ 100. **WILTSHIRE.** L. M. [Minor Mode.]

Tenor or Second Treble—ad lib. Tenor.

1 O God of grace and righteousness, Hear thou my voice, when I complain; Thou hast enlarg'd me in dis - tress, Bow down thy gracious ear again.

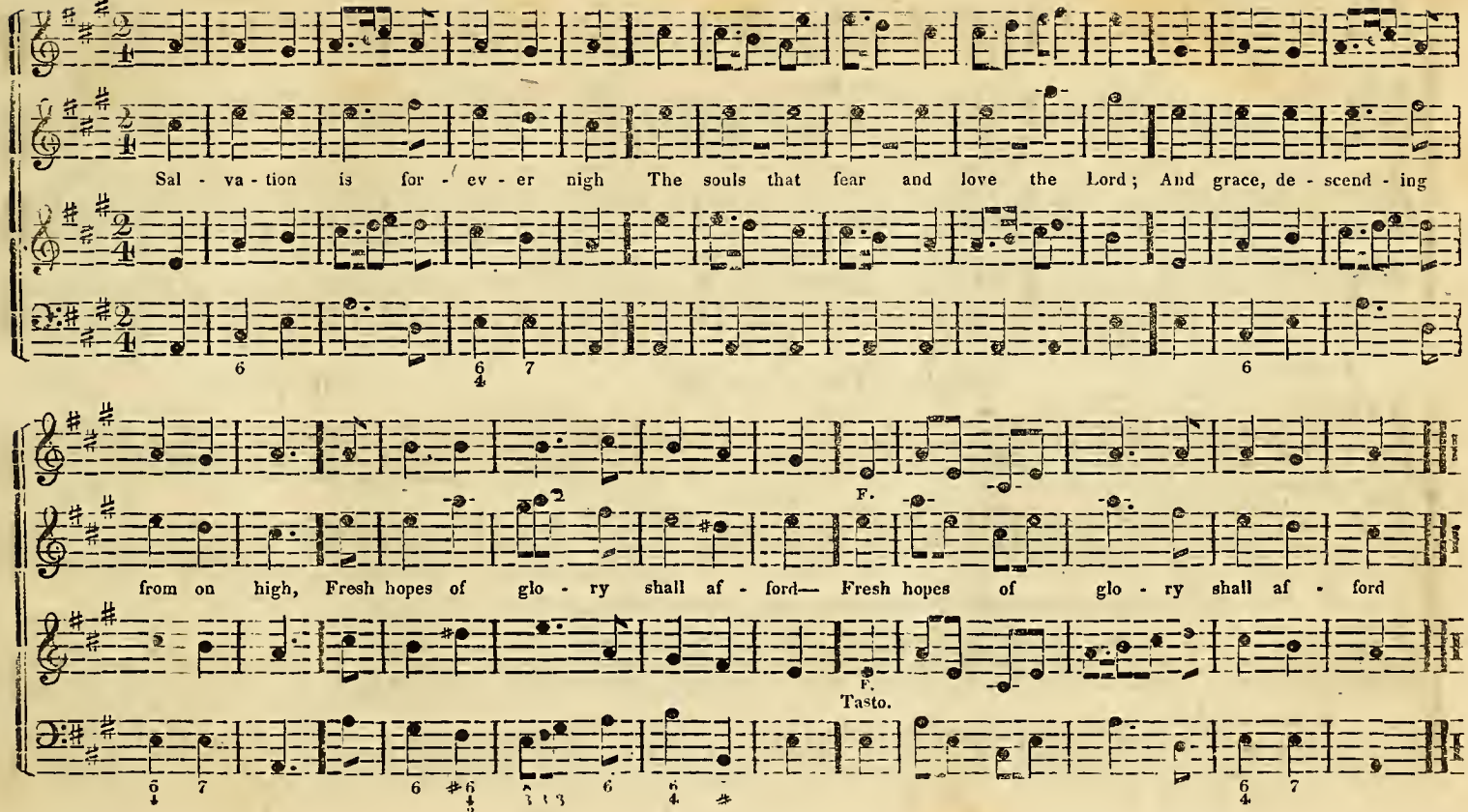
2. What though the thoughtless many say, "Who will bestow some earthly good?" We, for thy light and love will pray; Our souls desire this heav'nly food.

♩ 126. **WILTSHIRE.** L. M. [Major Mode.]

Tenor, or Second Treble—ad lib. Tenor. 1st TIME. 2d TIME.

3. Then shall our cheerful hearts rejoice, At grace divine and love so great; Nor will we change our happy lot, For all their wealth and robes of state.

The third line in the above tune, may be sung either in Chorus, or as a Duet by Trebles or Tenors


Sal - va - tion is for - ev - er nigh The souls that fear and love the Lord; And grace, de - scend - ing
from on high, Fresh hopes of glo - ry shall af - ford— Fresh hopes of glo - ry shall af - ford
F.
F.
Tasto.

96. ANGEL's HYMN. L. M. Tansur.

High in the heav'ns, eternal God, Thy goodness in full glory shines; Thy truth shall break thro' ev'ry cloud, That veils thy just and wise designs.

100. SABAOTH. L. M. R. Taylor.

2d Treble.

O all ye people! clap your hands, And with triumphant voic - es sing; No force the mighty pow'r withstands Of God, the u - ni-ver-sal King.

80. PORTUGAL. L. M. Thorley.

Oh! could I soar to worlds above, The blest abode of peace and love; How gladly would I mount and fly, On angels' wings to worlds on high.

88. RALSTON. L. M. [Chant.]

2d Treble.

Who shall ascend thy heav'nly place, Great God, and dwell before thy face? The man who loves religion now, And humbly walks with God below.

120 St. PETER's. L. M. Harwood.

To God the great, the ever blest, Let songs of hon - our be addrest; His mercy firm forever stands, Give him the thanks his love demands

138. SANDWICH. L. M.

2d Treble.

Salvation is for - ev - er nigh, The souls that fear and trust the Lord; And grace, descending from on high, Fresh hopes of glory shall afford.

80. **BOWEN.** L. M. Haydn.

Adagio. Sostenuto.

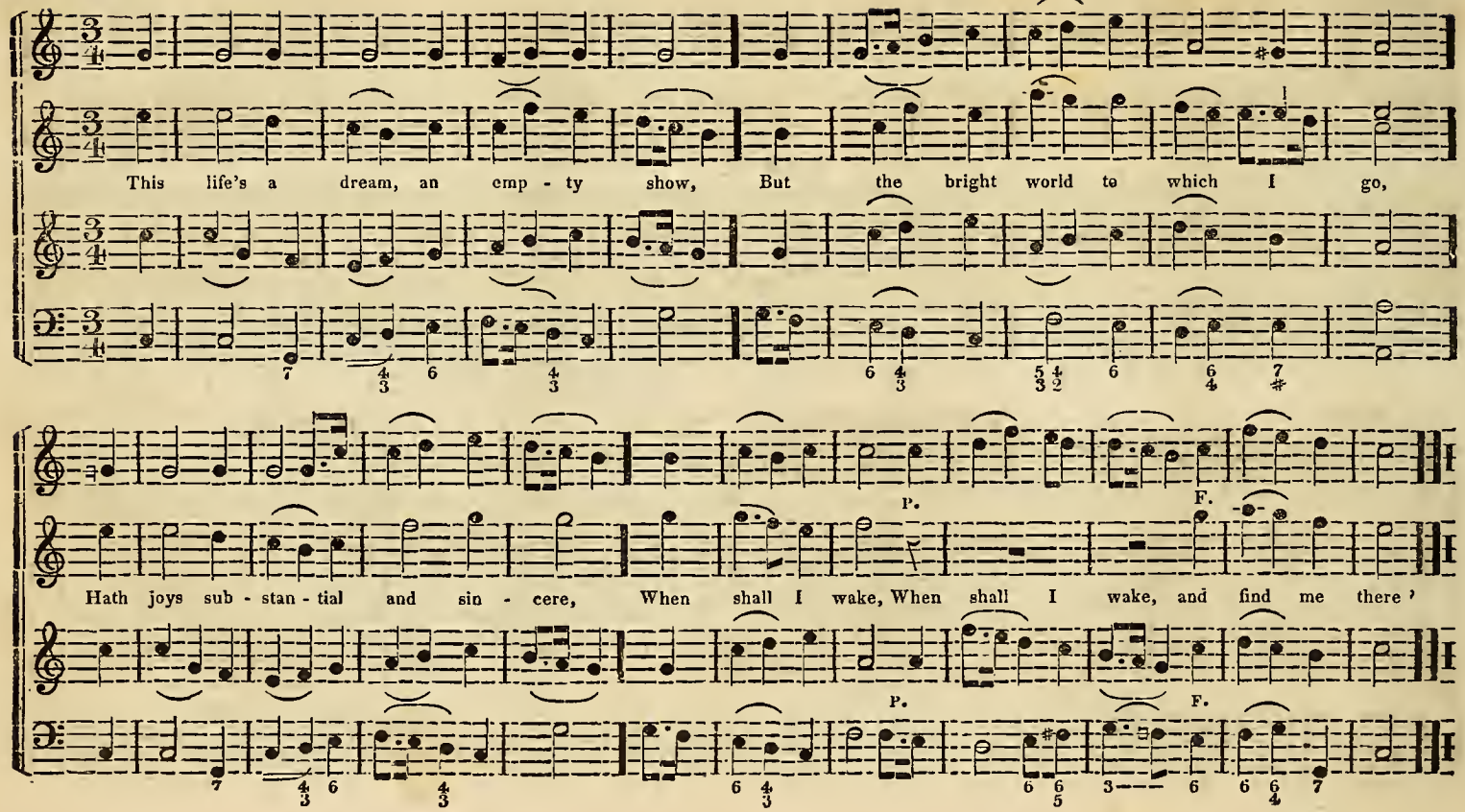
2d Treble.

Up to the fields where angels lie, And living waters gently roll, Fain would my thoughts ascend on high, But sin hangs heavy on my soul.

100. **WINCHESTER.** L. M. Dr. Croft.

My God, accept my early vows, Like morning incense, in thy house; And let my nightly worship rise, Sweet as the ev'ning sacrifice.

ISLINGTON. L. M.



92. **STERLING.** L. M. [Chant.]

2d Treble.

O come, loud anthems let us sing, Loud thanks to our Al - migh-ty King! For we our voices high should raise, When our salvation's Rock we praise

100. **APPLETON.** L. M. [Chant.] Dr. Boyce.

2d Treble.

O come, loud anthems let us sing, Loud thanks to our Al-migh - ty King! For we our voices high should raise, When our salvation's Rock we praise.

104. **BATH. L. M.**

2d Treble.

Life is the time to serve the Lord, The time t'insure the great reward; And while the lamp holds out to burn, The vilest sinner may return.

96. **SEASONS. L. M.** Pleyel.

Dolce.

2d Treble.

Thy goodness, Lord, doth crown the year: Thy paths drop fatness all around; While barren wilds thy praise declare, And vocal hills repeat the sound

79. CUMBERLAND. L. M. Carey.

2d Treble.

My soul, inspir'd with sacred love, God's holy name for - ev - er bless; Of all his favours mindful prove, And still thy grateful hand confess.

Tasto.

80. UPTON. L. M.

Bless, O my soul, the living God, Call home my thoughts that rove abroad; Let all the pow'rs within me join, In work and worship so divine.

84. **SHOEL.** L. M. Altered from Shoel.

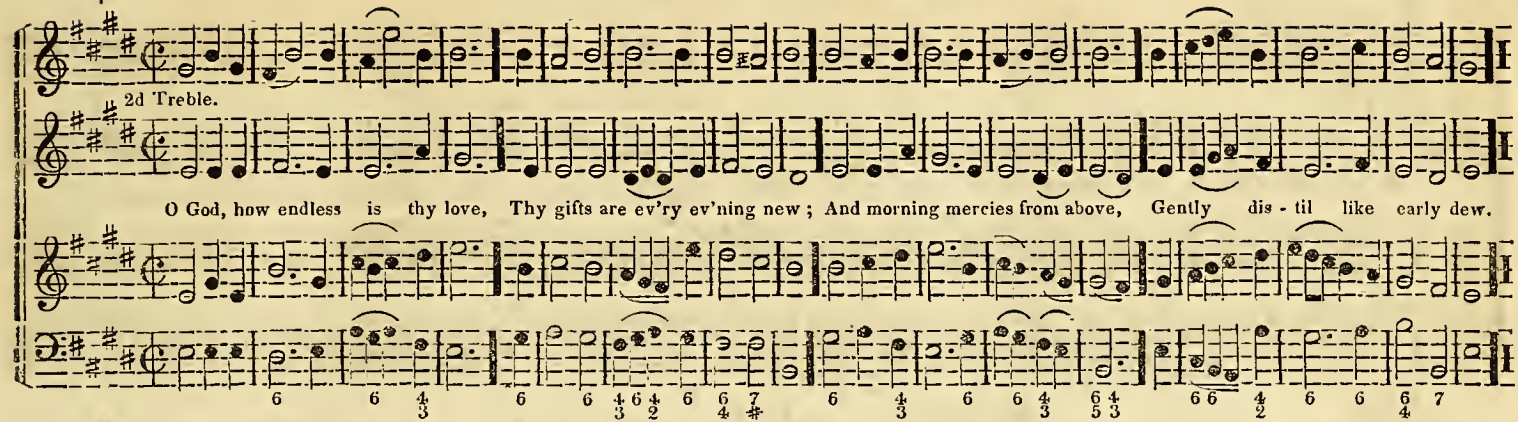
2d Treble.

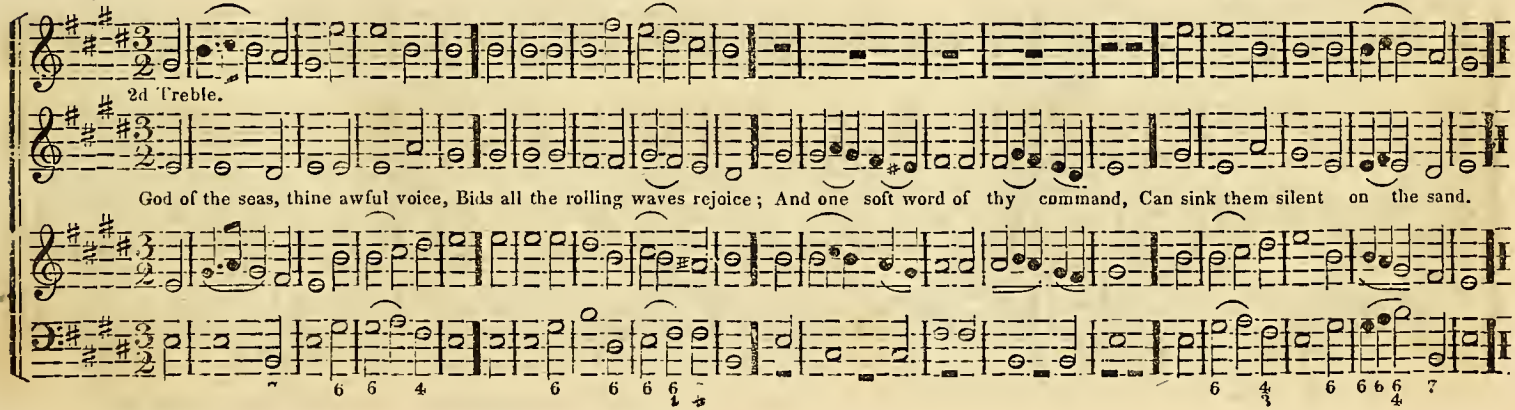
Now shall the trembling mourner come, And bind his sheaves, and bear them home ; The voice, long broke with sighs, shall sing, Till heav'n with hallelujahs ring.

96. **DANVERS.** L. M. L. Mason.

2d Treble.

Awake, my tongue, thy tribute bring, To Him, who gave thee pow'r to sing; Praise Him, who is all praise above, The source of wisdom and of love.


100.
BREWER. L. M.
2d Treble.
O God, how endless is thy love, Thy gifts are ev'ry ev'ning new; And morning mercies from above, Gently dis - til like early dew.


100.
STONEFIELD. L. M.
Stanley.
2d Treble.
God of the seas, thine awful voice, Bids all the rolling waves rejoice; And one soft word of thy command, Can sink them silent on the sand.

108 **BRENTFORD.*** L. M.

2d Treble.

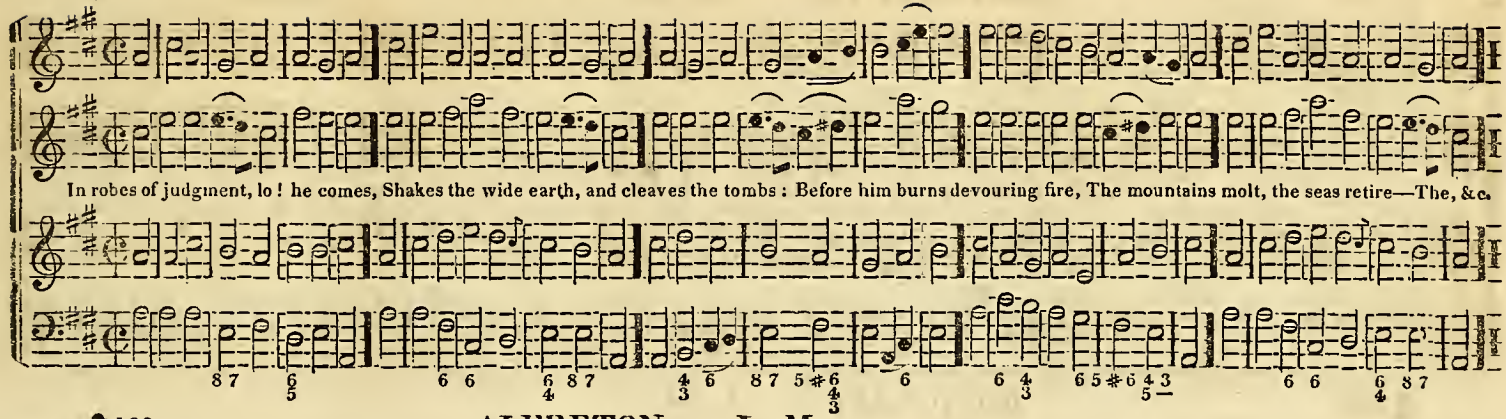
Buried in shadows of the night, We lie till God restores the light; Wisdom descends to heal the blind, And chase the darkness of the mind.

100. **BLENDON.** L. M. Giardini.

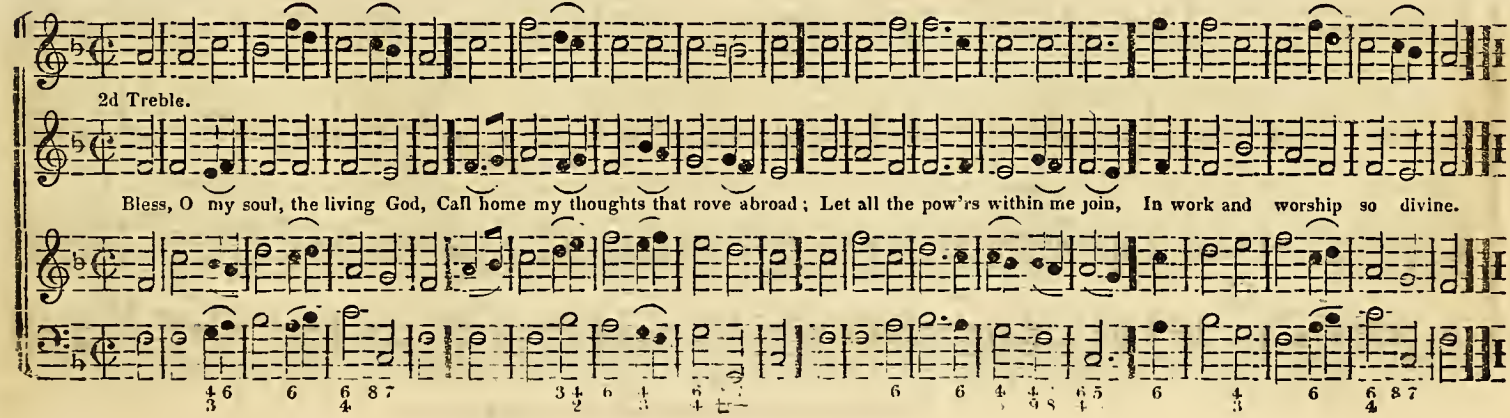
Maestoso.

Through ev'ry age, e - ter-nal God, Thou art our rest, our safe abode; High was thy throne, e'er heav'n was made, Or earth, thy humble footstool laid.

* The last line of this tune may be much improved by omitting the notes of the measure marked thus [*] and substituting for the those at the end of the staff.



100. ALFRETON. L. M.



100. **PORTSMOUTH.*** L. M. Gelineck.

2d Treble.

Indulgent still to my request, How free thy tender mercies are! With full consent, my thoughts attest, My gracious God, thy faithful care.

This beautiful melody has received a more simple arrangement in this than in former editions. In its present form it will be useful as a Church Tune.

144. **ROTHWELL.†** L. M.

2d Treble.

The heav'ns declare thy glory, Lord, In ev'ry star thy wisdom shines; But when our eyes behold thy word, We read thy name in fairer lines—We read, &c

* The first four notes of this tune may be sung in unison.

100. **WINCHELSEA.** L. M. Prelleur.

Incumbent on the bending sky, The Lord descended from on high; And bade the darkness of the pole, Beneath his feet tremendous roll.

132. **CHARLESTON.** L. M. R. Cook.

2d Treble.

From vocal air and concave skies, Let wafted hal - le - lu - jahs sound; And let the sacred triumphs rise, Till vaulted heav'n the notes rebound.

120. **LUTON.** L. M Burder.

With all my pow'rs of heart and tongue, I'll praise my Maker in my song; Angels shall hear the notes I raise, Approve the song, and join the praise.

104. **TRURO.** L. M. Dr. Ch. Burney.

Now to the Lord, a noble song, Awake, my soul, awake, my tongue! Hosanna to th'Eternal Name, And all his boundless love proclaim.

92 MORNING HYMN. L. M. Costellow.

2d Treble.

Soon as the morn salutes your eyes, And from sweet sleep refresh'd you rise, Think on the Author of the light, And praise him for the glorious sight!

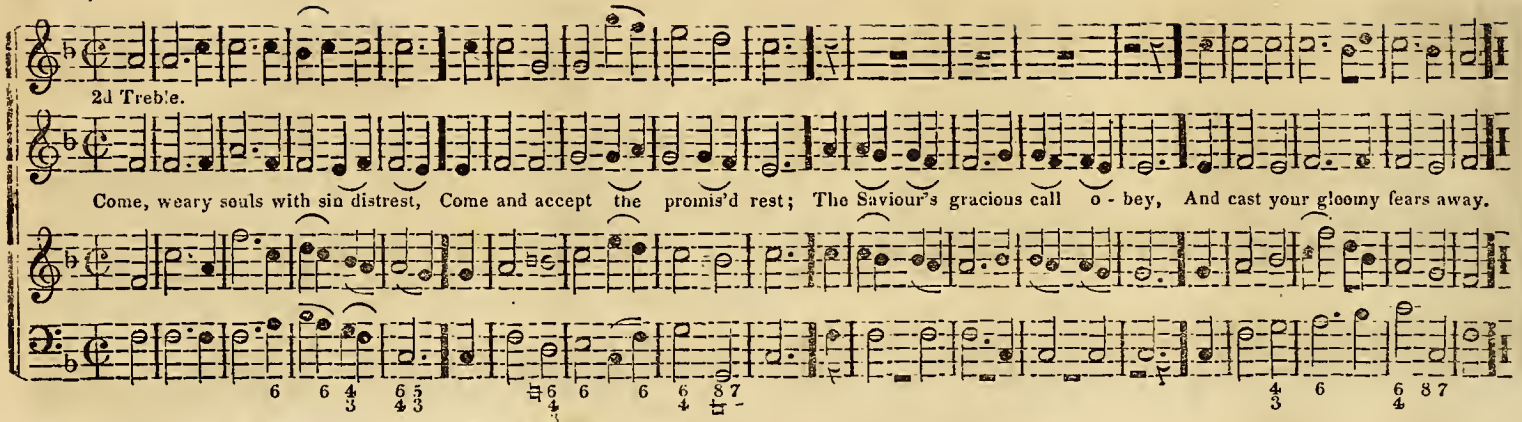
His boundless love and grace, adore, His mercy in - fi - nite implore.

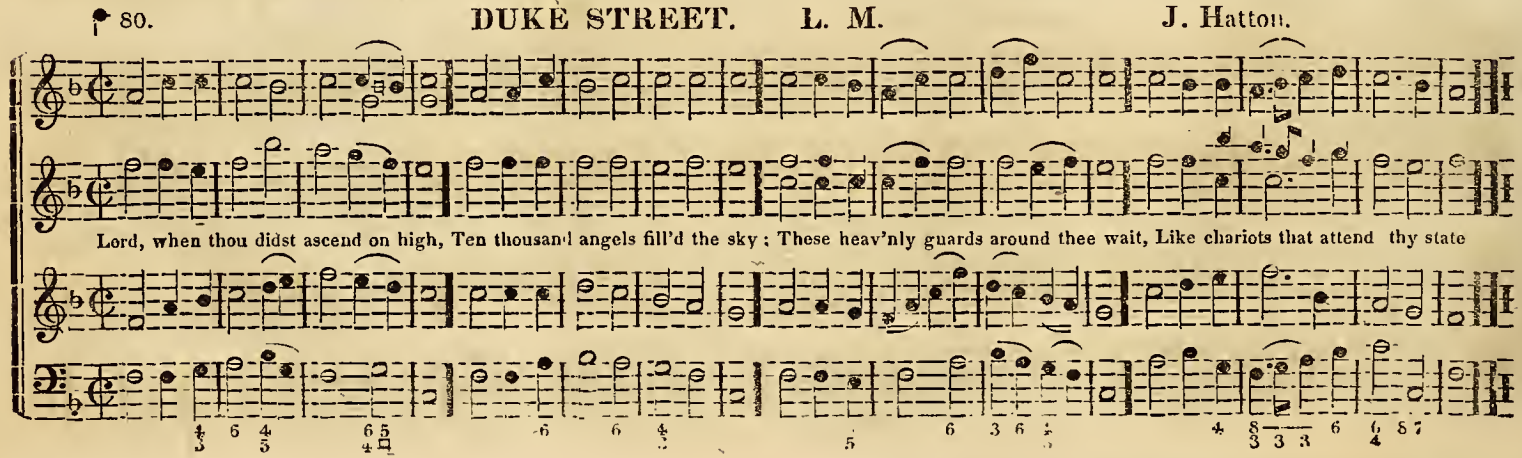
Voice, or organ.

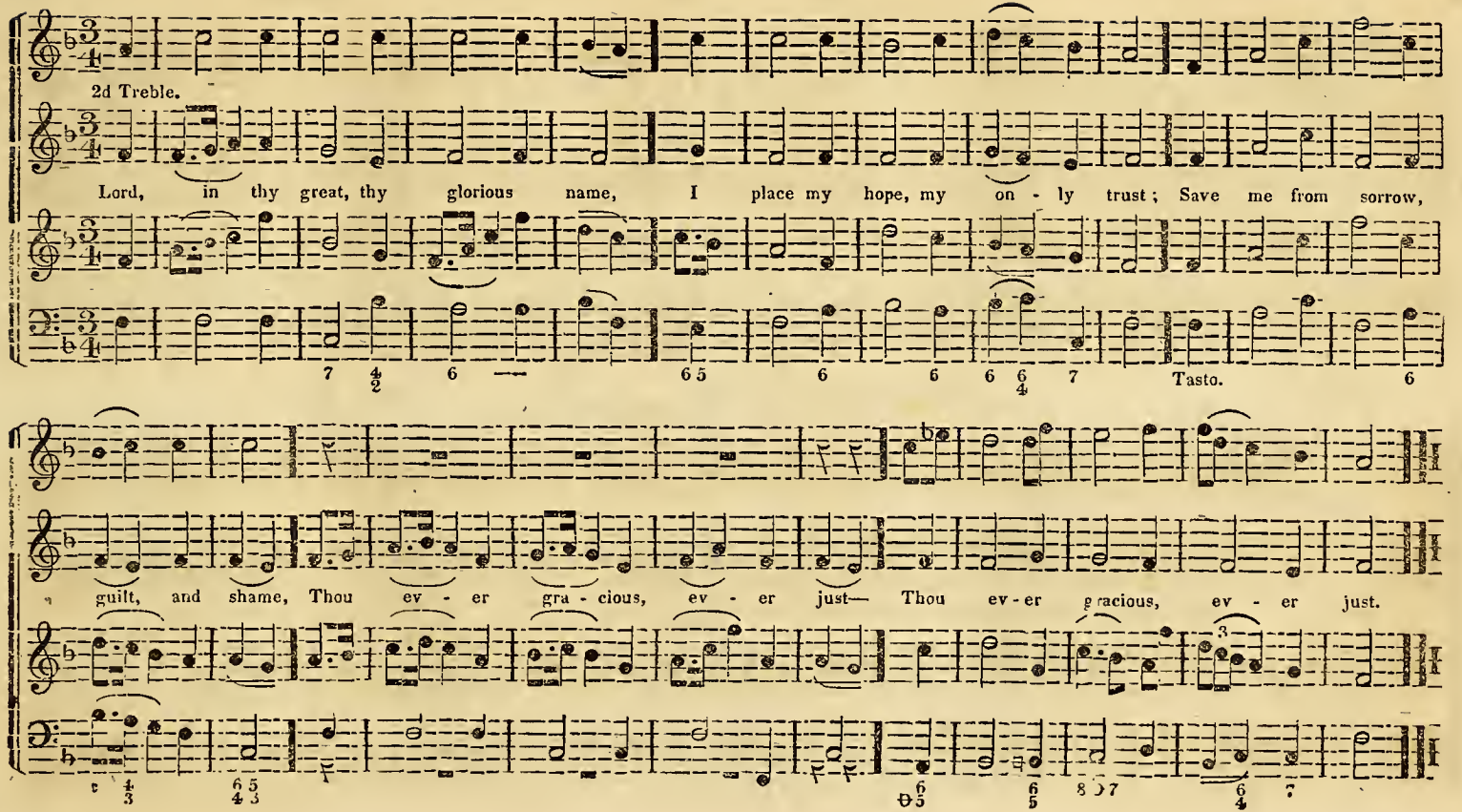
92. NEW-MARKET. L. M. Dr. Wainwright.

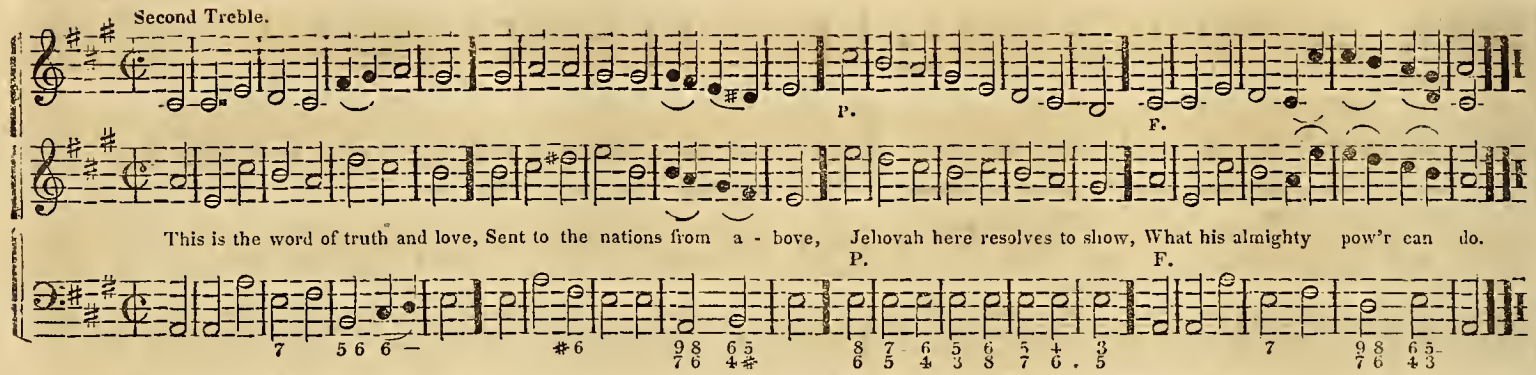
2d Treble.

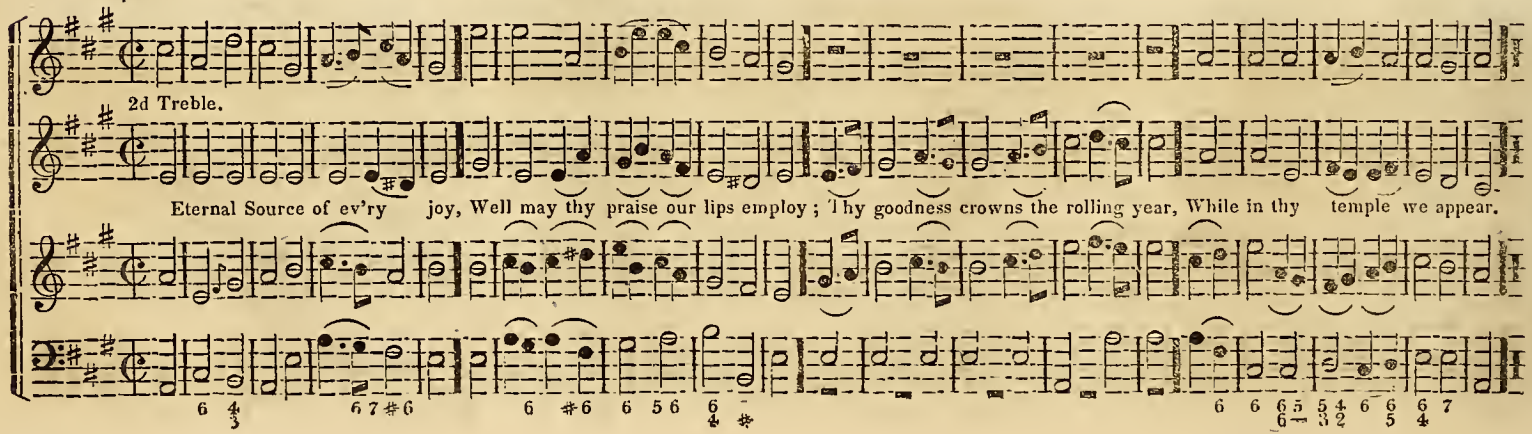
Thy mercies, Lord, shall be my song; My song on them shall ever dwell: To ages yet unborn, my tongue Thy never - failing truth shall tell.


88.
WAKEFIELD. L. M.
2d Treble.
Come, weary souls with sin distrest, Come and accept the promis'd rest; The Saviour's gracious call o - bey, And cast your gloomy fears away.


80.
DUKE STREET. L. M.
J. Hatton.
Lord, when thou didst ascend on high, Ten thousand angels fill'd the sky; These heav'nly guards around thee wait, Like chariots that attend thy state


2d Treble.
Lord, in thy great, thy glorious name, I place my hope, my on - ly trust; Save me from sorrow,
Tasto.
guilt, and shame, Thou ev - er gra - cious, ev - er just— Thou ev - er gracious, ev - er just.


92
WATERVILLE. L. M.
S. Webbe.
Second Treble.
P.
F.
This is the word of truth and love, Sent to the nations from a - bove, Jehovah here resolves to show, What his almighty pow'r can do.
P.
F.


100.
CHAPEL STREET. L. M.
Wm. Mather.
2d Treble.
Eternal Source of ev'ry joy, Well may thy praise our lips employ; Thy goodness crowns the rolling year, While in thy temple we appear.

66 MEDWAY. L. M. Pergolesi.

Largo

My God, permit me not to be, A stranger to myself and thee: Amidst ten thousand thoughts I rove, Forgetful of my highest love.

92. ELLENTHORPE. L. M. Linley.

Say, how may earth and heav'n unite? And how shall man with angels join? What link harmonious may be found, Discordant natures to combine?

Loud swell the pealing organ's notes! Breathe forth your souls in raptures high! In praises men with angels join;—Music's the language of the sky.

Voice or Organ.

100 TUMSBURY. L. M. I. Smith.

2d Treble.

Jehovah reigns, his throne is high, His robes are light and majesty: His glories shine with beams so bright, No mortal can sustain the sight.

88. NINETY-SEVENTH PSALM TUNE. L. M. Tuckey.

2d Treble.

Darkness and clouds of awful shade, His dazzling glory shroud in state, Justice and truth his guards are made, And fix'd by his pavilion wab.

2d Treble.

No more fa - tigue, no more dis - tress, Nor slo, nor death, shall reach the place; No groans shall mingle

with the songs, Which war - ble from im - mor - tal tongues—Which war - ble from im - mor - tal tongues.

H. & H. 7

76. **QUITO.** L. M.

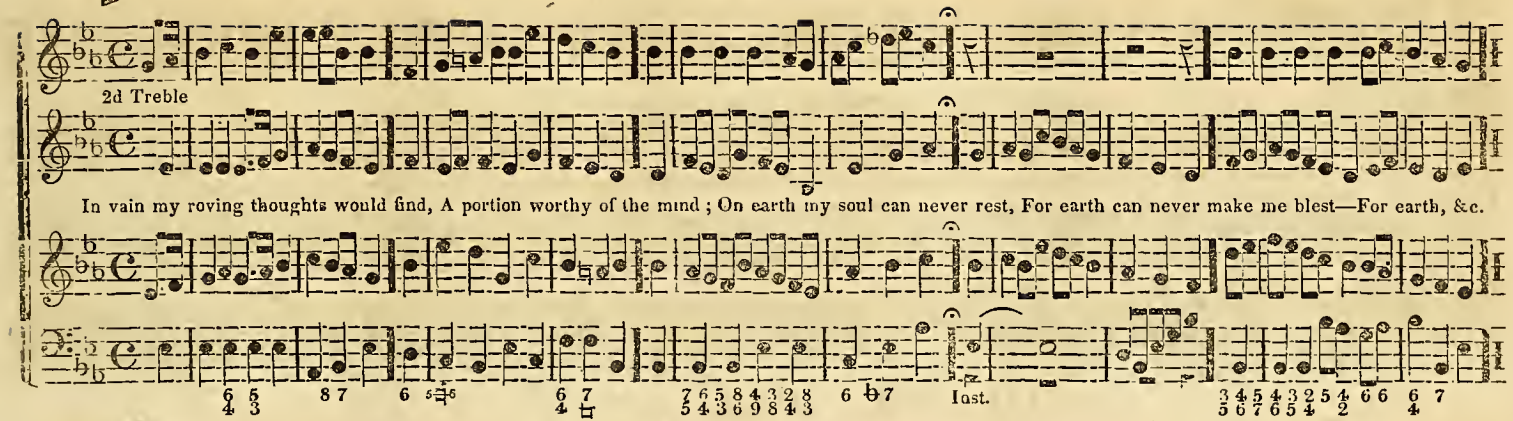
2d Treble.

Who is this stranger in distress, That travels thro' this wilderness? Oppress'd with sorrows and with sins, On her beloved Lord she leans—On her, &c.

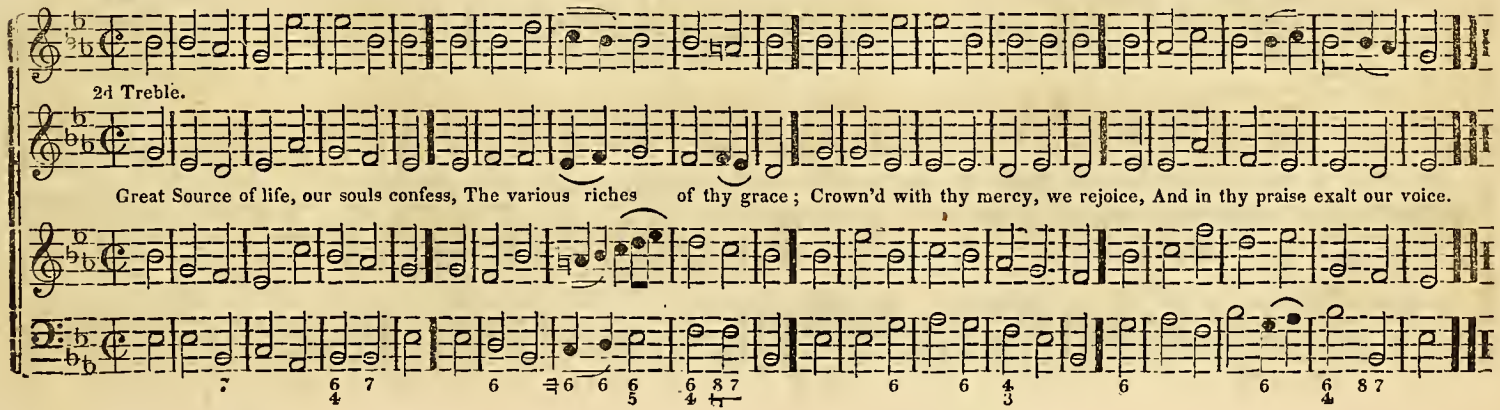
100. **EMSWORTH.** L. M. T. Bennett.

2d Treble.

Great God, attend, while Zion sings, The joy, that from thy presence springs; To spend one day with thee on earth, Exceeds a thousand days of mirth.



88. **St. PAUL's. L. M.** **Dr. Green.**



138. PARK STREET. L. M. Venua.

2d Treble.

Hark! how the choral song of heav'n, Swells full of peace and joy above! Hark! how they strike their golden harps, And raise the tuneful notes of love! And raise, &c.

96. ATLANTIC. L. M. George Oates.

2d Treble.

Come, O my soul, in sacred lays, Attempt thy great Creator's praise: But oh! what tongue can speak his fame, What mortal verse can reach the theme

96. ALL SAINTS. L. M. W. Knapp.

2d Treble.

O God of Sabbath! hear our vows, On this thy day, within thy house! And own as grateful sa - cri-fice, The songs that in thy temple rise.

100. St. PATRICK's. L. M. T. A. Geary.

2d Treble.

With humble pleasure, Lord, we trace, The ancient records of thy grace; And our own conso-la - tions draw, From what thy servant Moses saw.

76.

HEBRON. L. M.

Andante Sostenuto.

2d Treble.

Thus far the Lord hath led me on, Thus far his pow'r prolongs my days; And ev'ry ev'ning shall make known, Some fresh memorial of his grace.

100.

SHARON. L. M.

2d Treble.

Praise to thy name, e - ter-nal God, For all the grace thou shed'st abroad; For all thine influence from above, To warm our hearts with sacred love.

60. **WARD. L. M.**

Largo Sostenuto

There is a stream, whose gentle flow Supplies the ci - ty of our God; Life, love, and joy still gliding through, And wat'ring our divine abode.

100. **PROCTOR. L. M.**

2d Treble.

Thus saith the high and lofty One, I sit upon my holy throne: My name is God, I dwell on high, Dwell in mine own eternity—Dwell in mine own eternity

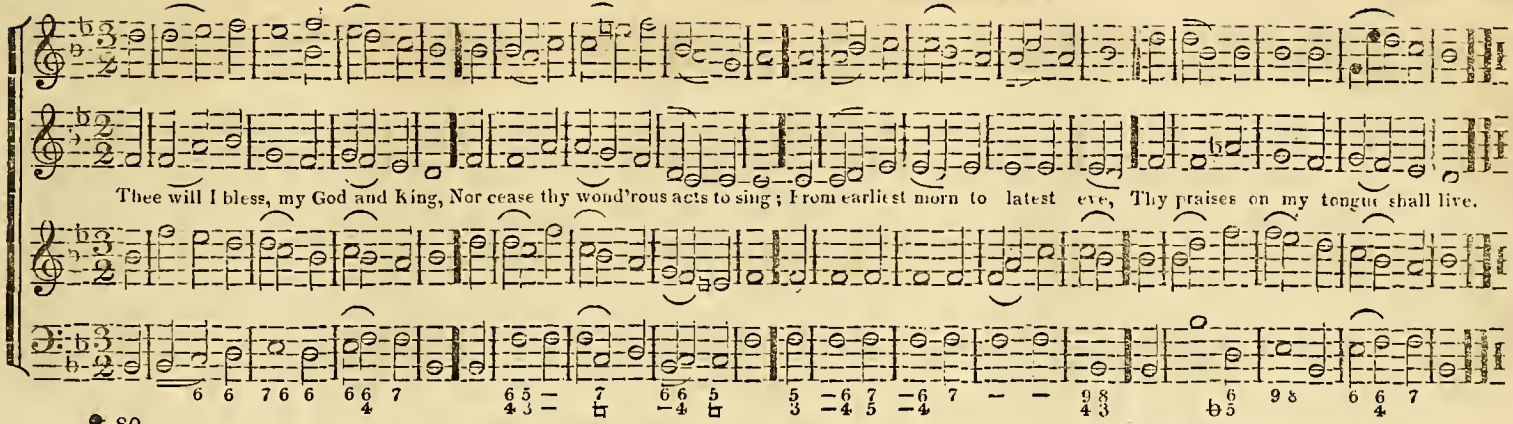
112. NANTWICH. L. M. Dr. Madan.

2d Treble.

Thus saith the high and lofty One, I sit up - on my ho - ly throne, My name is God, I

Tasto.

dwell on high, Dwell in mine own e - ter - ni - ty— Dwell in mine own e - ter - ni - ty.

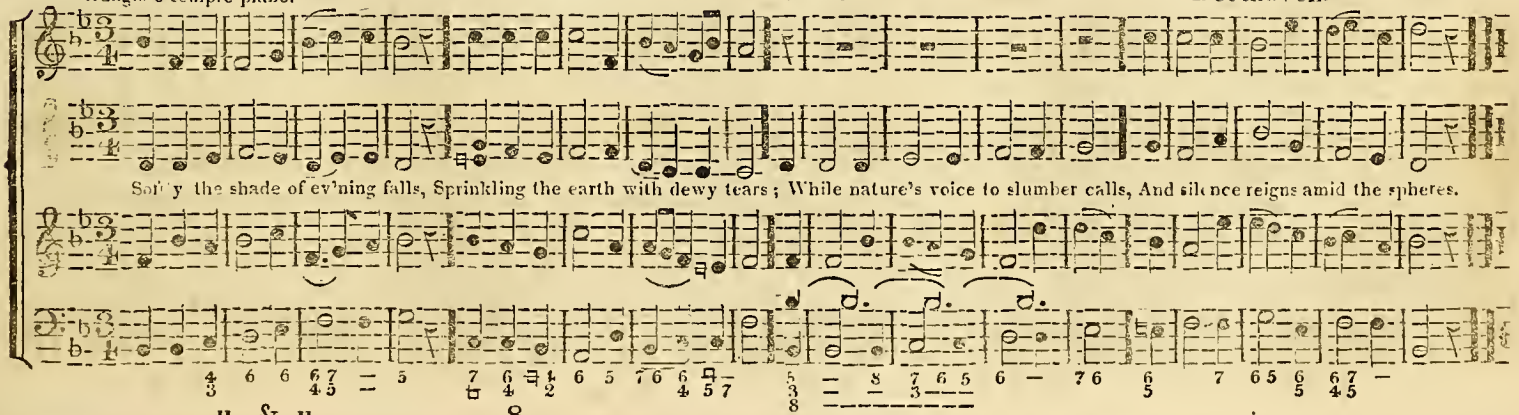


80.

Adagio e sempre piano.

GERMANY. L. M.

Beethoven.



96.

CLINTON. L. M.

Sal - va - tion is for - ev - er nigh The souls that fear and trust the Lord; And grace descending from on high, Fresh hopes of glory shall afford.

88.

NAZARETH. L. M.

Webbe.

Return, my soul, and sweetly rest, On thy Almighty Father's breast: The bounties of his grace adore, And count his wond'rous mercies o'er.

♩ 116. **WOODBURY. L. M.**

Ho! every one that thirsts—draw nigh; 'Tis God invites the fallen race; Mercy and free salvation buy; Buy wine, and milk, and gospel grace.

♩ 120. Slow. **NORTHFIELD. L. M.**

Come, smiling hope, and joy sincere, Come, make your constant dwelling here; Still let your presence cheer my heart, Nor sin compel you to depart.

106. WARNER. L. M.

Come hither all ye weary souls, Ye heavy laden sinners, come; I'll give you rest from all your toils, And raise you to my heav'nly home.

122. SPRINGFIELD L. M.

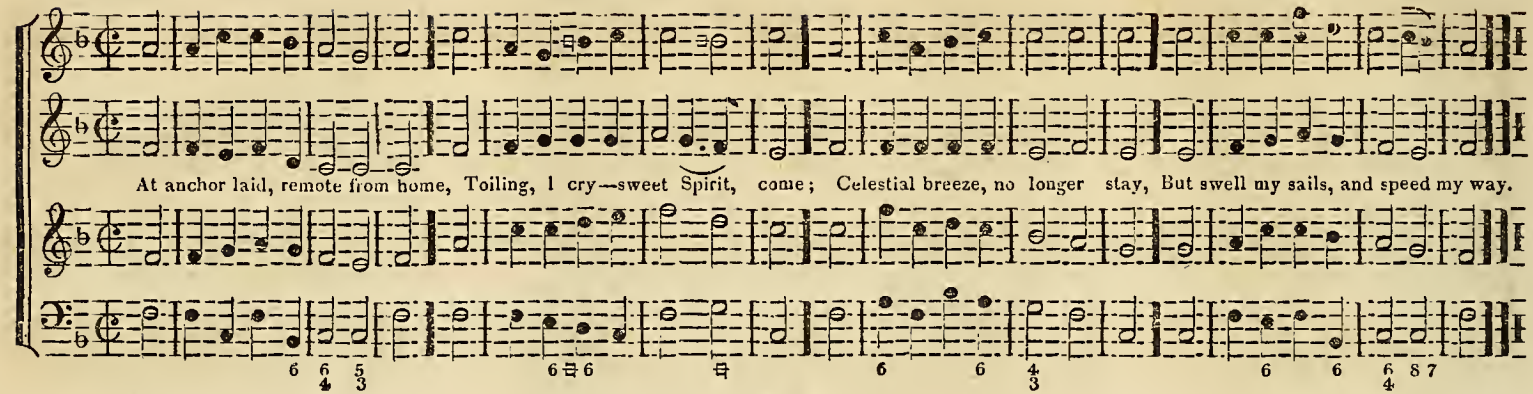
The saffron tints of morn appear, And glow across the blushing east; The brilliant orb of day is near, To dis - si-pate the ling'ring mist.

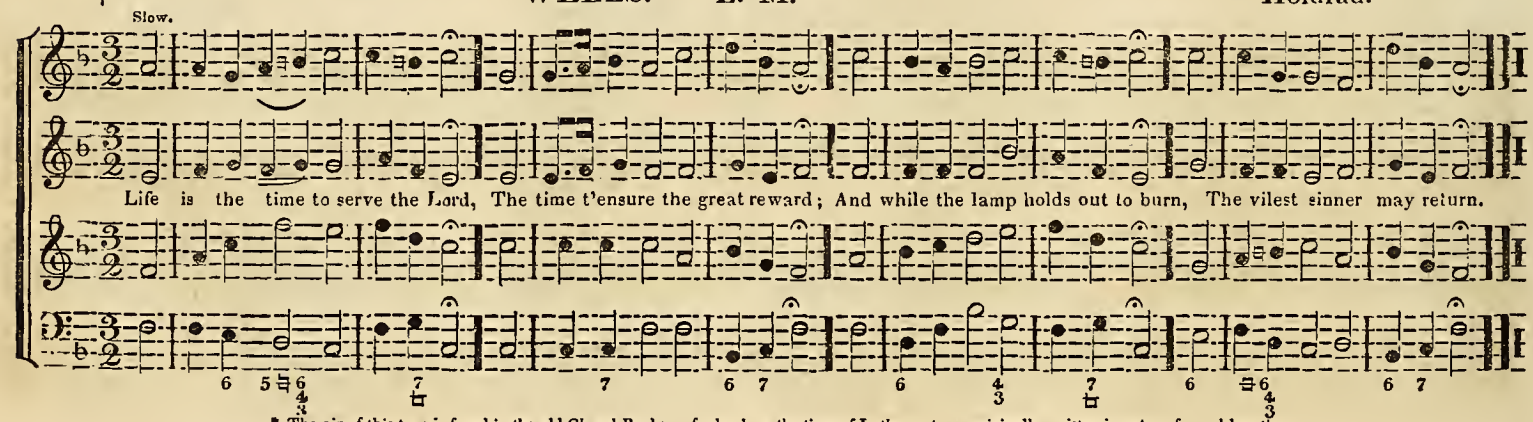
100. **MAYHEW.** L. M.

Were I inspir'd to preach and tell, All that is done in heav'n or hell, Or could my faith the world remove, Still I am nothing without love.

100. **St. OLAVES.** L. M. Hudson.

Come hither, all ye weary souls, Ye heavy laden sinners, come; I'll give you rest from all your toils, And raise you to my heav'nly home.





* The air of this tune is found in the old Choral Books as far back as the time of Luther; it was origionally written in notes of equal length.

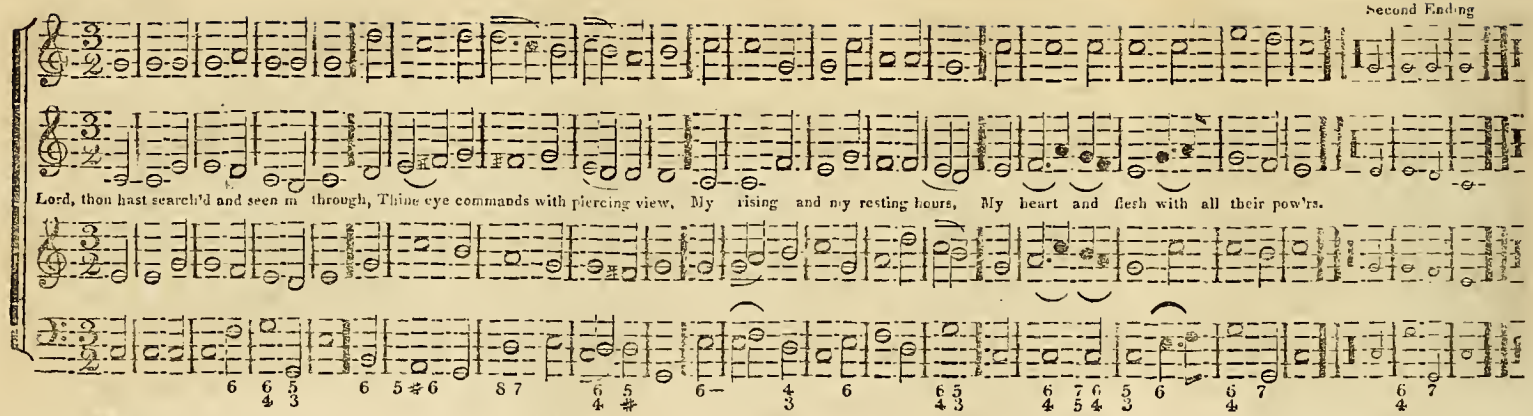
WARRINGTON. L. M.

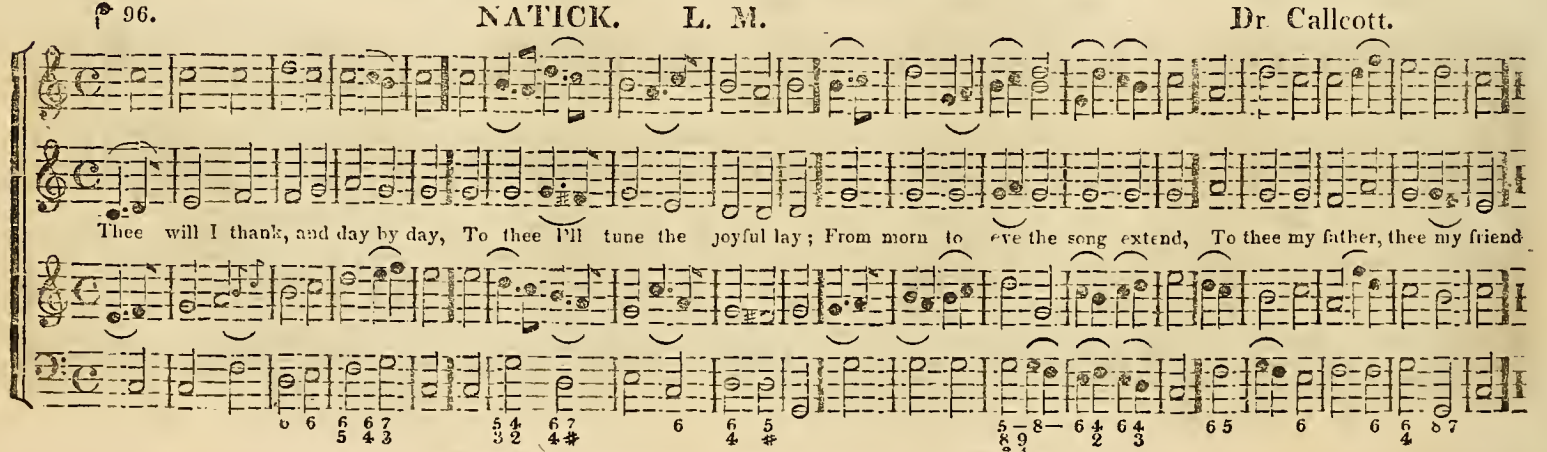
Come hither, all ye weary souls, Ye heavy laden sinners, come; I'll give you rest from all your toils, And raise you to my heav'nly home.

96.

MARIETTA. L. M.

Happy the church, thou sacred place, The seat of thy Creator's grace; Thine ho - ly courts are his abode, Thou earthly palace of our God.





* When this tune is used for words of a less solemn character, the Key of D will be found best for it.

112. ANTIGUA. L. M.

The King of saints, how fair his face, Adorn'd with maj - es - ty and grace! He comes with blessings from above, And wins the nations to his love.

6 6 7 4 6 4 6 4 6 Unison. 8 2 3 8 3 ---- 8 2 3 8 6 5 4 6 4 6 6 6 8 7
4 2 3 3 3 5 ---- 3 4 5 3 4 3 2 3 4

92. HAGUE. L. M. [German Tune.]

Through ev'ry age, e - ternal God, Thou art our rest, our safe abode; High was thy throne ere heaven was made, Or earth thy humble footstool laid.

6 ♯6 8 7 6 5 4 3 6 6 ♯ 6 8 7
6 5 6 5 7 7 5

♩ 120.

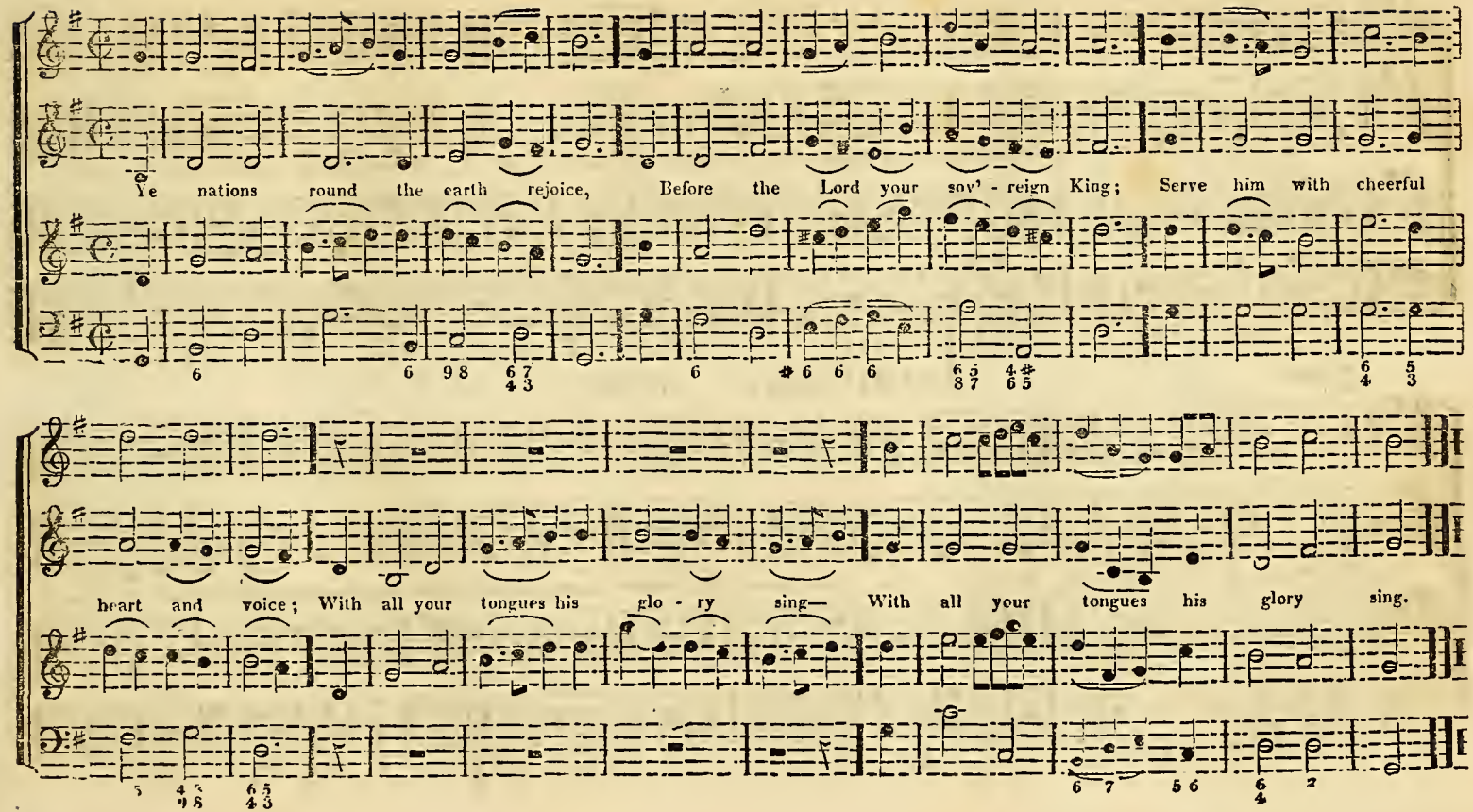
EFFINGHAM. L. M.

At anchor laid, remote from home, Toiling I cry, sweet spirit come, Celestial breeze, no longer stay, But swell my sails, and speed my way.

♩ 104.

PILESGROVE. L. M.

Awake, my soul, to hymns of praise; To God the song of triumph raise; Adorn'd with majesty divine, What pomp, what glory, Lord, are thine.

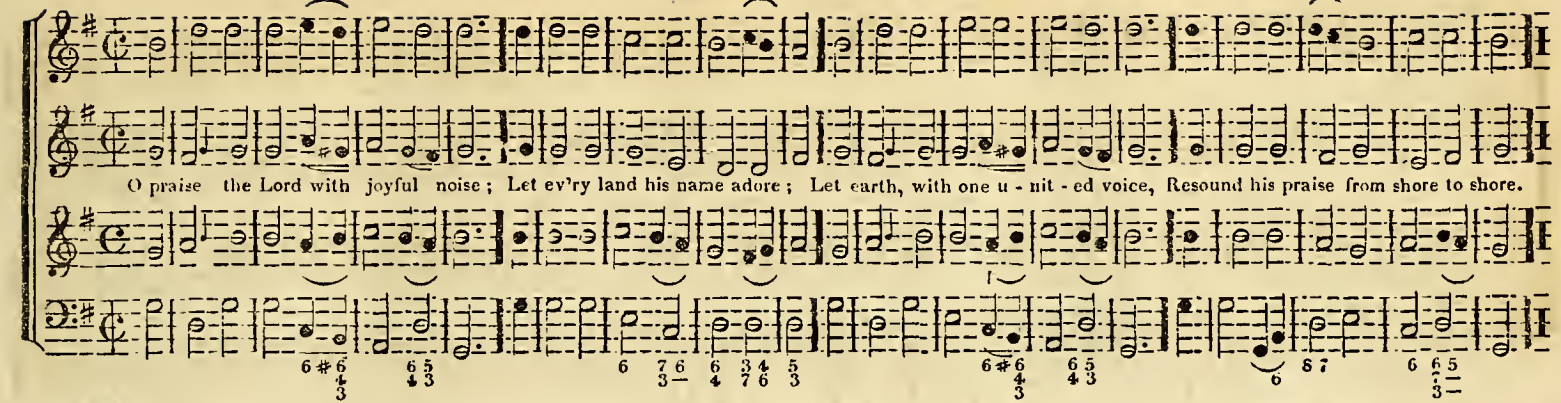

Ye nations round the earth rejoice, Before the Lord your sov' - reign King; Serve him with cheerful
heart and voice; With all your tongues his glo - ry sing— With all your tongues his glory sing.

112. **DUNSTAN. L. M.** Dr. Madan.

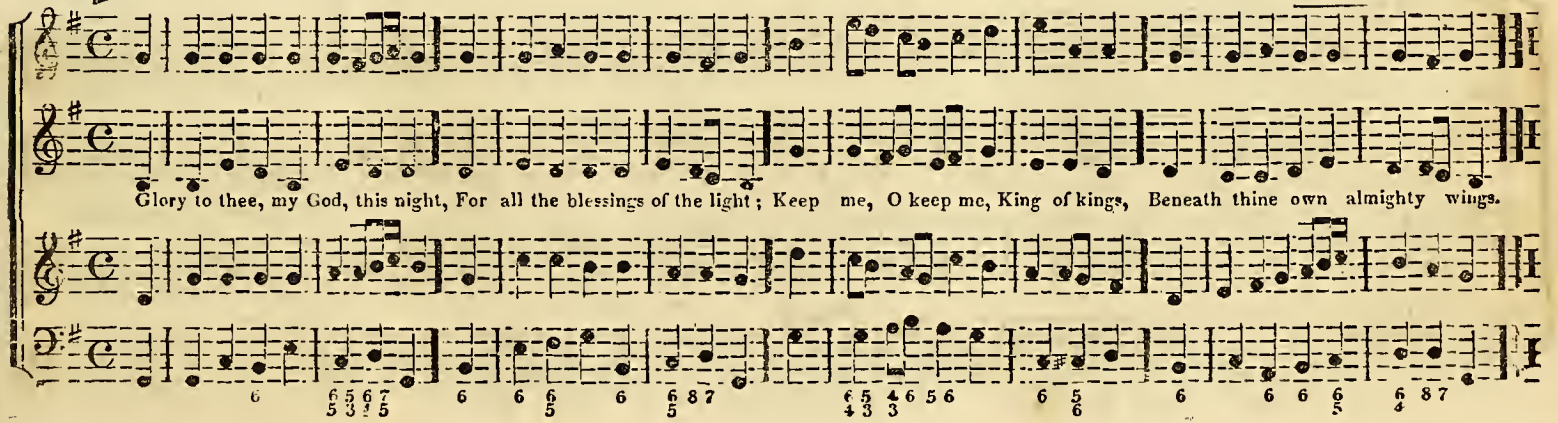
Awake, my soul, to hymns of praise, To God the song of triumph raise; Adorn'd with majesty divine, What pomp, what glory, Lord, are thine!

100. **FRAMINGHAM. L. M.**

Come hither, all ye weary souls, Ye heavy laden sinners, come; I'll give you rest from all your toils, And raise you to my heav'nly home.



29. **TALLIS' EVENING HYMN. L M.** Tallis.



SHEFFIELD. L. M.

R. Taylor

Awake my glory harp and lute, No longer let your strings be mute, And I, my tuneful part to take,

Unison.

Second ending.

Will with the early dawn awake— Will with the early dawn awake. Will with the early dawn awake.

112. **ENFIELD. L. M.**

From vocal air and concave skies, Let wafted hal - le - lujah's sound; And let the sacred triumphs rise, Till vaulted heav'n the notes rebound.

100. **St. GEORGE's. L. M.** **R. Harrison.**

Retire, O sleep, from ev'ry eye! The rising morning re - appears; The sun ascends the dappled sky, And drinks creation's dewy tears.

194. TRENTON. L. M. Wm. Shield.

For thee, O God, our constant praise In Zion waits, thy chosen seat; Our promis'd altars we will raise, And there our zealous vows complete.

Unison.

144. LOWELL. L. M.

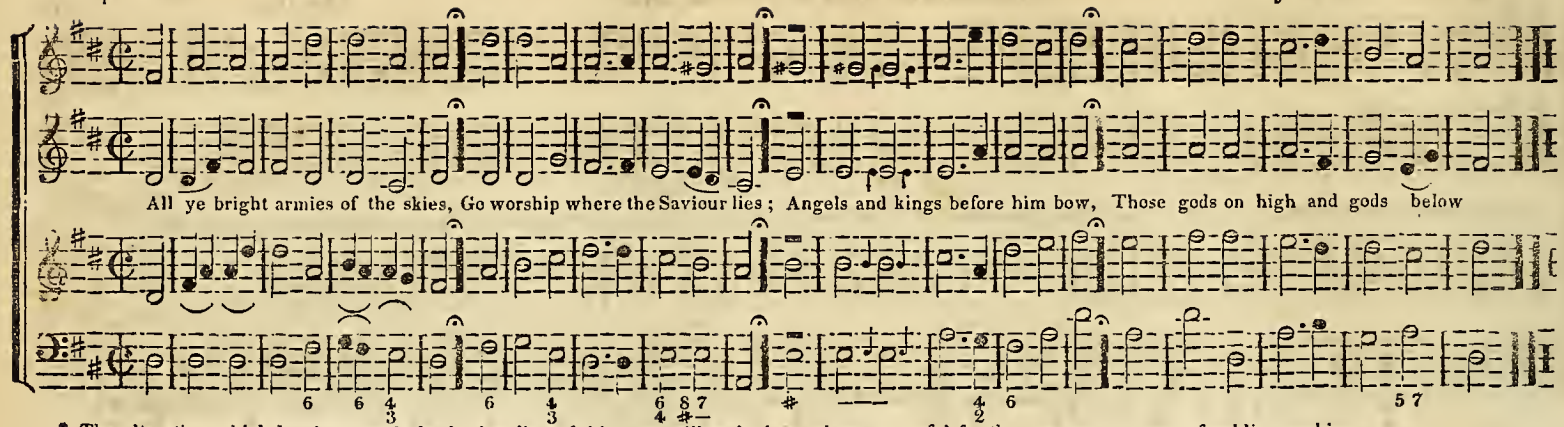
Behold the Rose of Sharon here, The lily which the vallies bear; Behold the tree of life, that gives Refreshing fruits and healing leaves.

108. **GEORGETOWN.** L. M. Haydn.

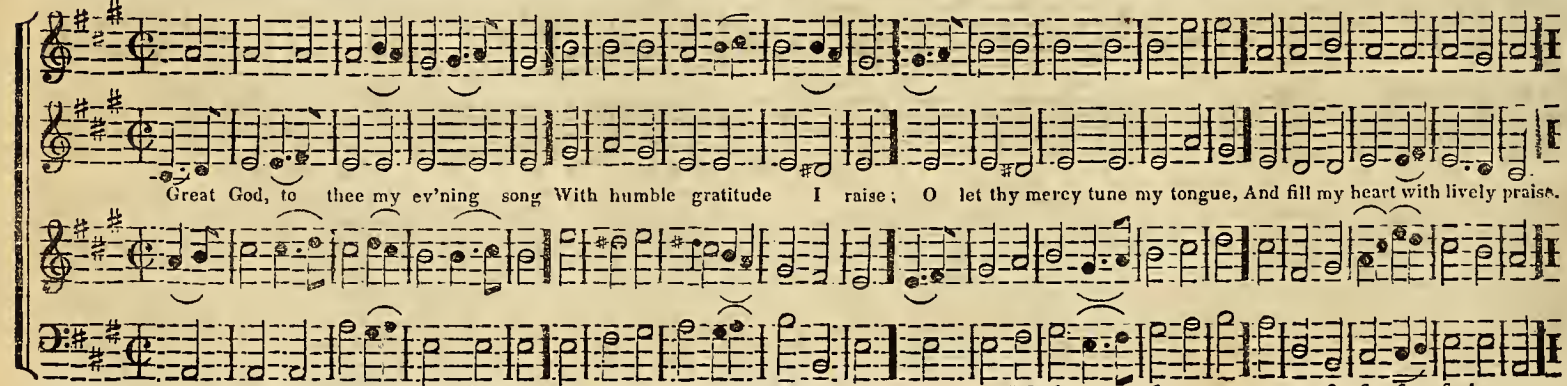
To thee, O God, without delay, Will I my morning homage pay; For thee I long, for thee I look, So pilgrims seek the cooling brook—So pilgrims, &c.

108. **NEW SABBATH.** L. M. Isaac Smith.

For thee, O God, our constant praise In Zion waits, thy chosen seat; Our promis'd altars we will raise, And there our zealous vows complete.



* The alteration which has been made in the last line of this tune will make it much more useful for the common purposes of public worship.



Salvation is for - ever nigh The souls that fear and trust the Lord; And grace descending from on high, Fresh hopes of glory shall afford.

88. SLADE. L. M.

Sweet is the work, my God, my King, To praise thy name, give thanks, and sing; To show thy love by morning light, And talk of all thy truth at night.

100.

MONTGOMERY. L. M.

Sing to the Lord with joyful voice; Let ev'ry land his name adore; Let earth, with one united voice, Resound his praise from shore to shore.

80.

CULWORTH. L. M.

Adagio Sostenuto.

How pleasant, how di - vine-ly fair, O Lord of hosts, thy dwellings are; With warm desire my spirit faints, To meet th' assembly of thy saints.

Dear Jesus, when—when shall it be, That I no more shall break with thee? When shall this war of passion cease, And I enjoy a lasting peace.

80. Slow.

CHELSEA. L. M.

1. Blest are the humble souls that see, Their emptiness and poverty: Treasures of grace to them are giv'n, And crowns of joy laid up in heav'n,

2. Blest are the men of peaceful life, Who quench the coals of growing strife; They shall be call'd the heirs of bliss, The sons of God—the God of peace.

3. Blest are the faithful, who partake Of pain and shame for Jesus' sake, Their souls shall triumph in the Lord, E - ternal life is their reward.

100. **WOODSTOWN.** L. M. Benjamin Holt.

Ye nations of the earth rejoice, Before the Lord your sov'reign King; Serve him with cheerful heart and voice, With all your tongues his glory sing.

96. **MALDEN.*** L. M. [Chant.]

Major. Minor.

Through ev'ry age, eternal God, Thou art our rest, our safe abode; High was thy throne, ere heav'n was made. Or earth thy humble footstool laid.

This Chant may commence with the strain in the Minor Mode, and end with that in the Major, if preferred.

DRESDEN. L. M. [Major Mode.]

Soli, or Tutti—ad lib.

D. C.

D. C.

Preserve me, Lord, in time of need, For succour to thy throne I flee, But have no merit there to plead, My goodness cannot reach to thee.

D. C.

DRESDEN. L. M. [Minor Mode.]

Soli, or Tutti—ad lib.

D. C.

D. C.

Preserve me, Lord, in time of need, For succour to thy throne I flee, But have no merit there to plead, My goodness cannot reach to thee.

Repeat, either in the Minor or Major Mode—ad lib

100

ARMLEY. L. M.

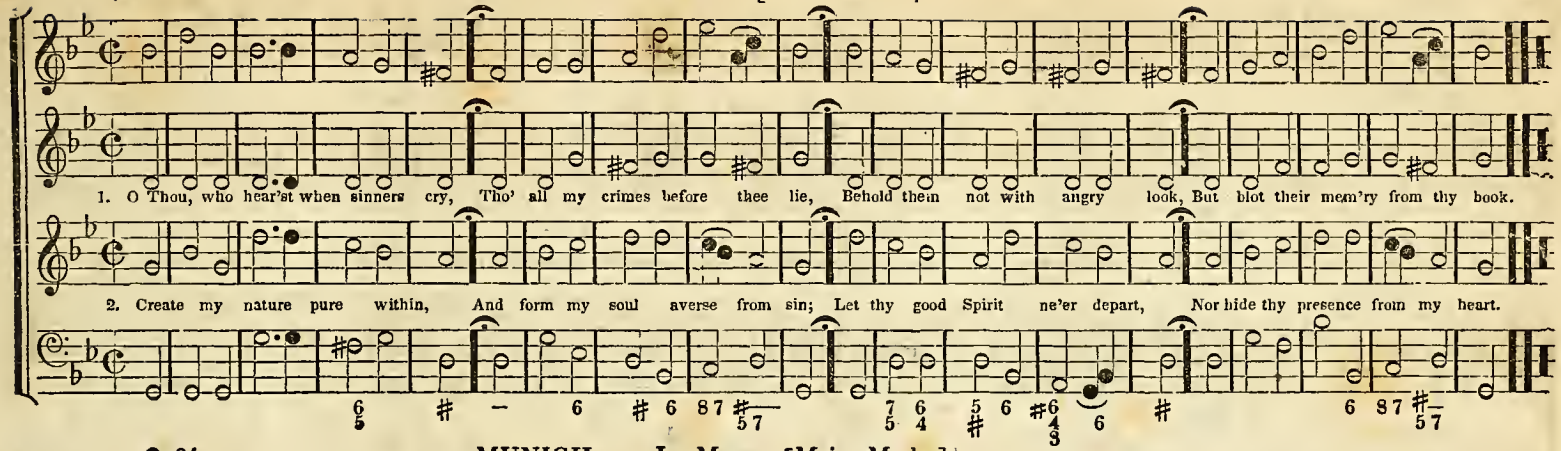
Now let our mournful songs record, The dying sorrows of our Lord; When he complain'd in tears and blood, As one forsaken of his God.

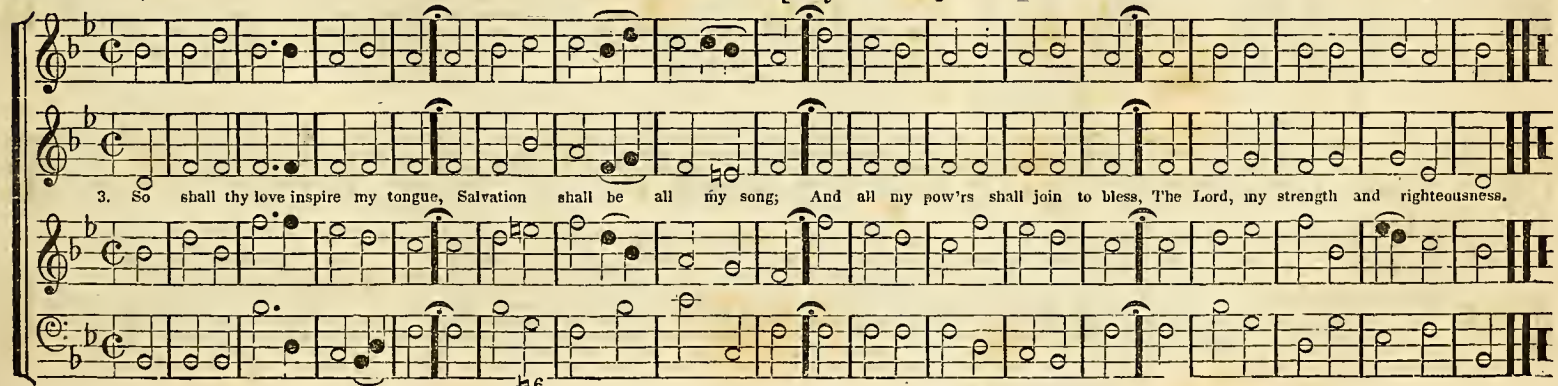
88.

DENTON. L. M. [Gregorian Chant.]

2d ending.

O Thou, that hear'st when sinners cry, Tho' all my crimes before thee lie, Behold them not with angry look, But blot their mem'ry from thy book.


88.
MUNICH. L. M. [Minor Mode.]
1. O Thou, who hear'st when sinners cry, Tho' all my crimes before thee lie, Behold them not with angry look, But blot their mem'ry from thy book.
2. Create my nature pure within, And form my soul averse from sin; Let thy good Spirit ne'er depart, Nor hide thy presence from my heart.


91
MUNICH. L. M. [Major Mode.]
3. So shall thy love inspire my tongue, Salvation shall be all my song; And all my pow'rs shall join to bless, The Lord, my strength and righteousness.

♩ 100 MONSON L. M.

Treble.

2d. Treble.

1. Stand up, my soul, shake off thy fears, And gird the gospel armour on; March to the gates of endless joy, Where Jesus, thy great Captain's gone.

Tenor.

Base. 6 6 7 6 6 7 6 4 6 6 6 5 6 7

3. Then let my soul march boldly on, Press forward to the heav'nly gate; There peace and joy eternal reign, And glitt'ring robes for conqu'rors wait.

2. Hell and thy sins resist thy course, But hell and sin are vanquish'd foes; Thy Jesus nail'd them to the cross, And sang the triumph when he rose.

6 6 8 7 6 6 8 6 4 6 6 4 6 6 6 5 6 7

4. There shall I wear a starry crown, And triumph in almighty grace; While all the armies of the skies, Join in my glorious Leader's praise.

♩ 96. SUMMER.* L. M. Latrobe.

First Treble.

Second Treble.

Thee will I bless, my God and King, Nor cease thy wond'rous acts to sing; From earliest morn to latest eve, Thy praises on my tongue shall live.

Tenor.

Base. 6 6 4 6 6 6 8 7 8 7 6 6 5 6 5 6 6 4 6 6 6 8 7

* See Edyfield, page 215.

96. AUTUMN.* L. M. Dr. Boyce.

First Treble.
Second Treble.
Sing to the Lord with joyful voice; Let ev'ry land his name adore; Let earth, with one u - nited voice, Resound his praise from shore to shore.
Tenor.
Base.

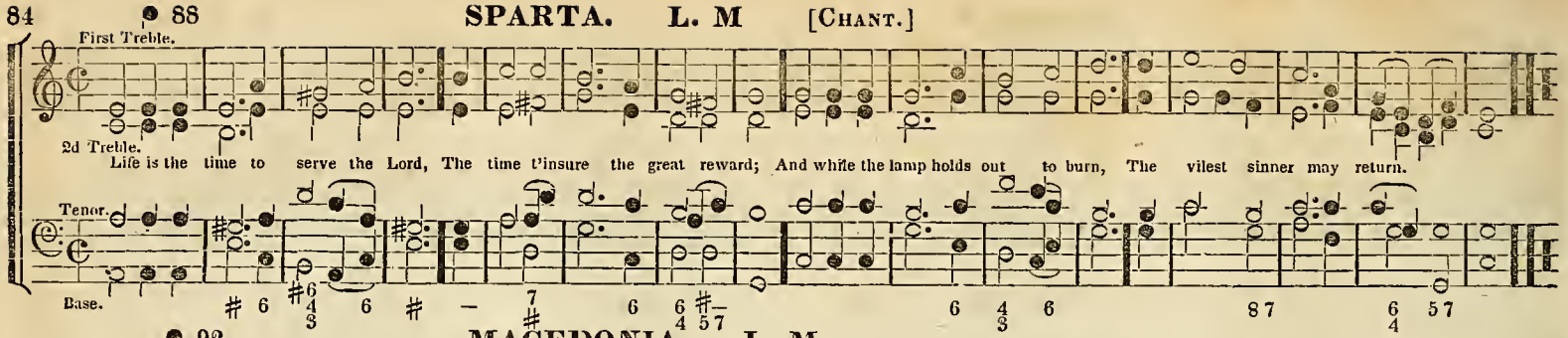
* See Lincoln, page 225.

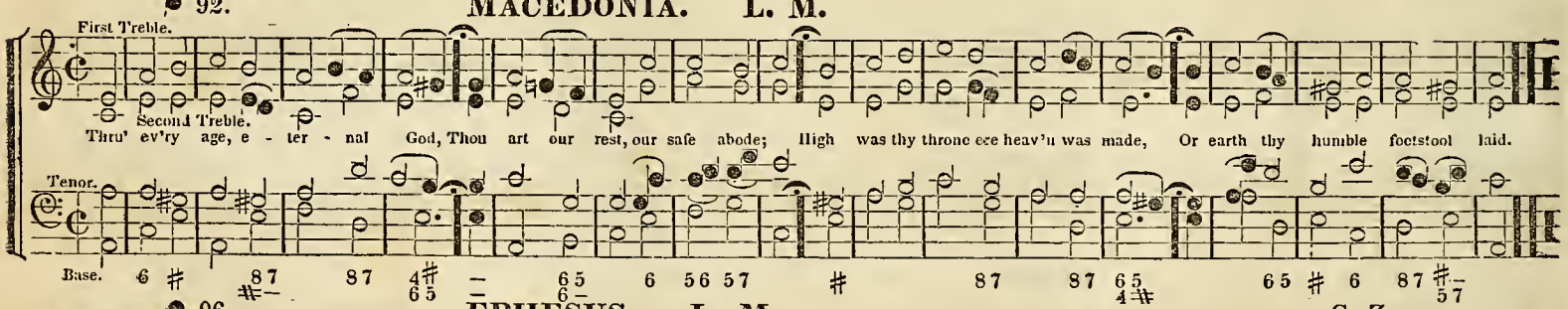
80. RAMAH. L. M. [Minor Mode.]

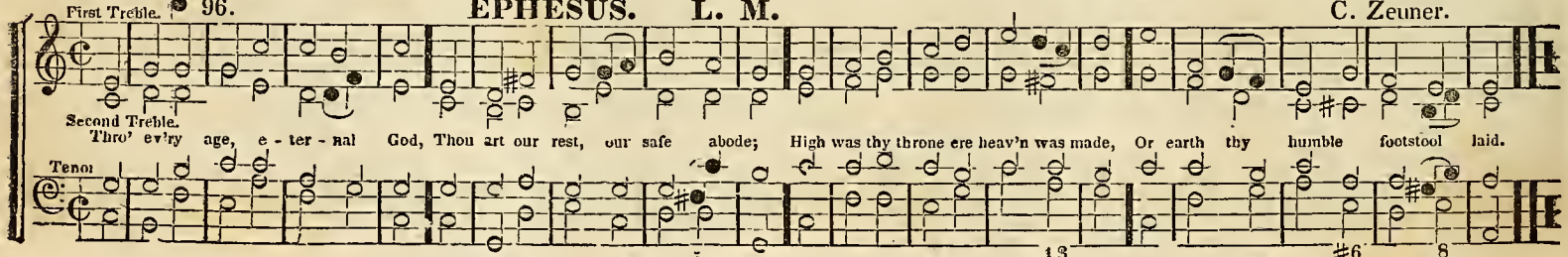
First Treble.
Second Treble.
1. My soul lies humbled in the dust, And owns the dreadful sentence just: Look down, O Lord, with pitying eye, And save the soul condemn'd to die.
Tenor.
Base.

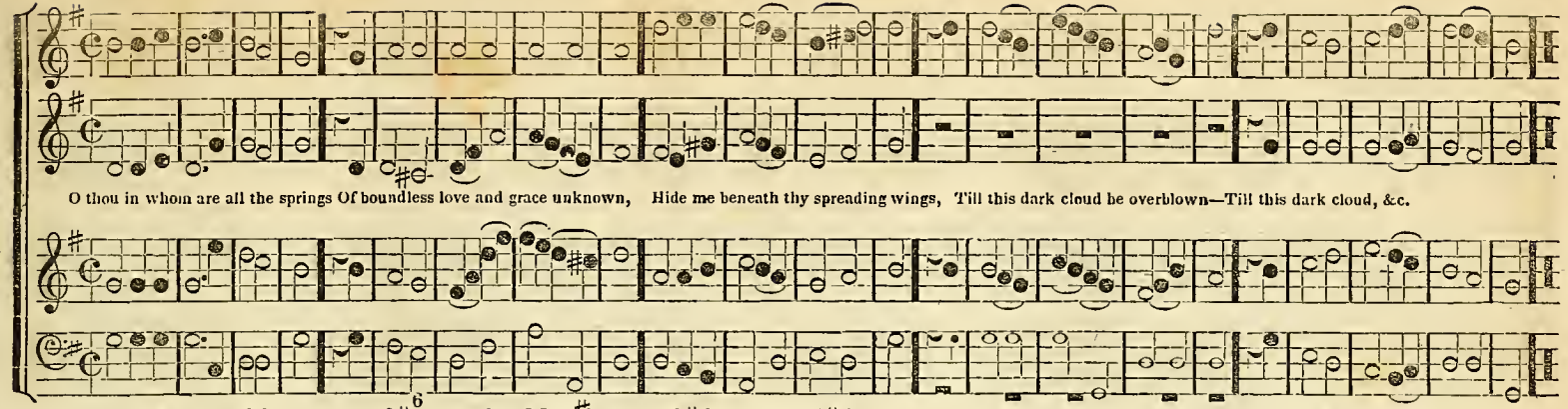
96. RAMAH. L. M. [Major Mode.]

First Treble.
Second Treble.
2. Then will I tell the world thy ways, And men shall learn thy saving grace; I'll lead them to a Saviour's blood, And they shall praise a pard'ning God.
Tenor.
Base.

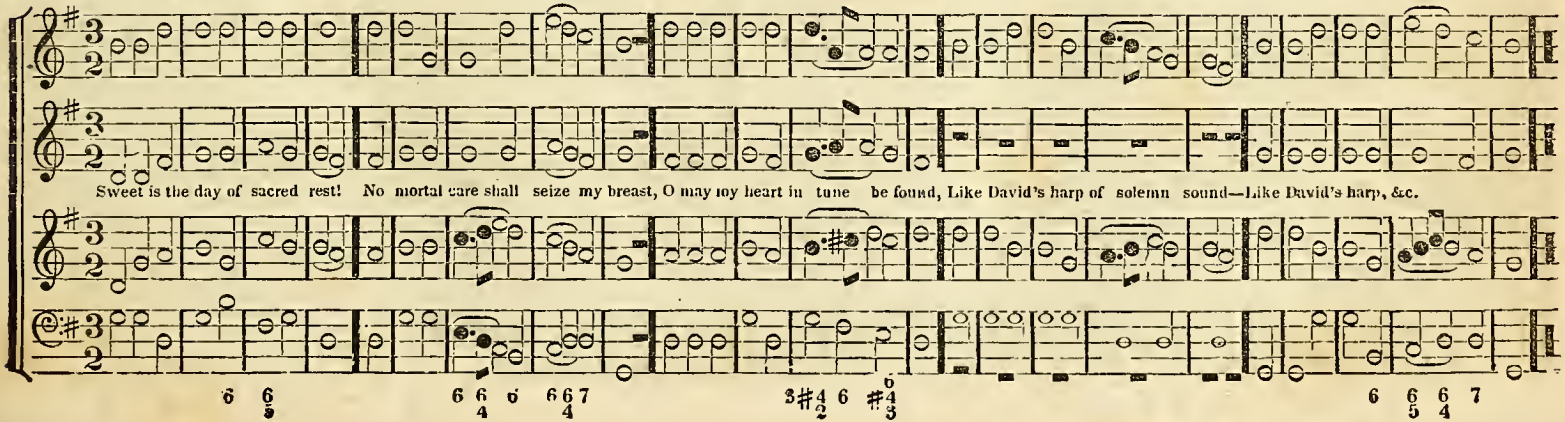

88
SPARTA. L. M [Chant.]
First Treble.
2d Treble.
Life is the time to serve the Lord, The time t'insure the great reward; And while the lamp holds out to burn, The vilest sinner may return.
Tenor.
Base.


92.
MACEDONIA. L. M.
First Treble.
Second Treble.
Thru' ev'ry age, e - ter - nal God, Thou art our rest, our safe abode; High was thy throne ere heav'n was made, Or earth thy humble footstool laid.
Tenor.
Base.


First Treble.
96.
EPHESUS. L. M.
C. Zeuner.
Second Treble.
Thro' ev'ry age, e - ter - nal God, Thou art our rest, our safe abode; High was thy throne ere heav'n was made, Or earth thy humble footstool laid.
Tenor



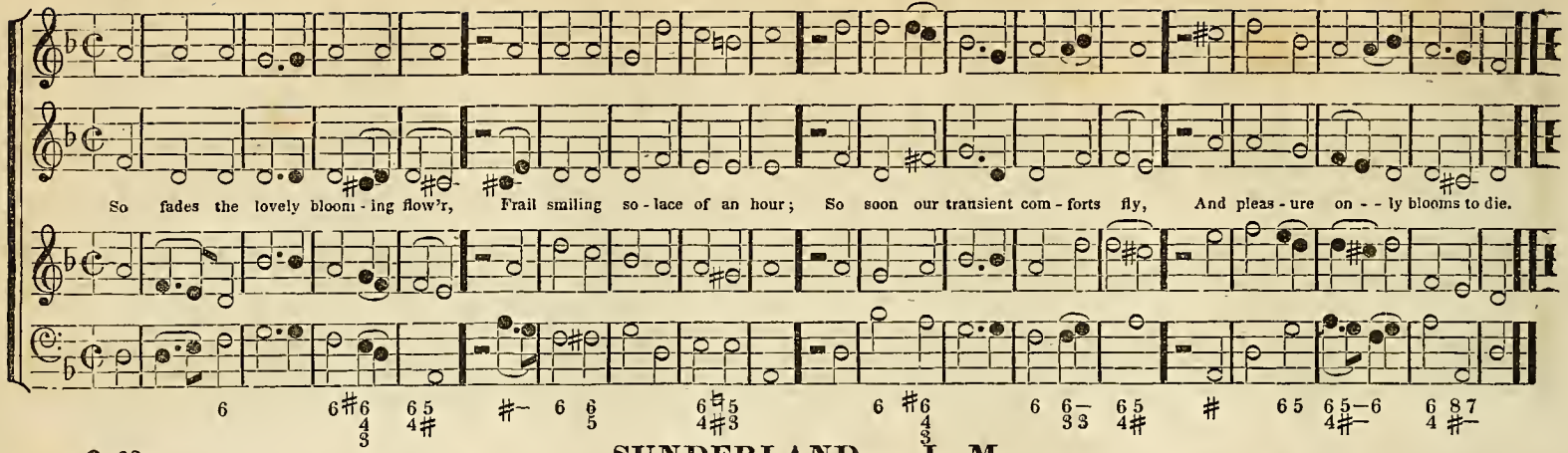
100. HINGHAM. L. M.



♩ 88.

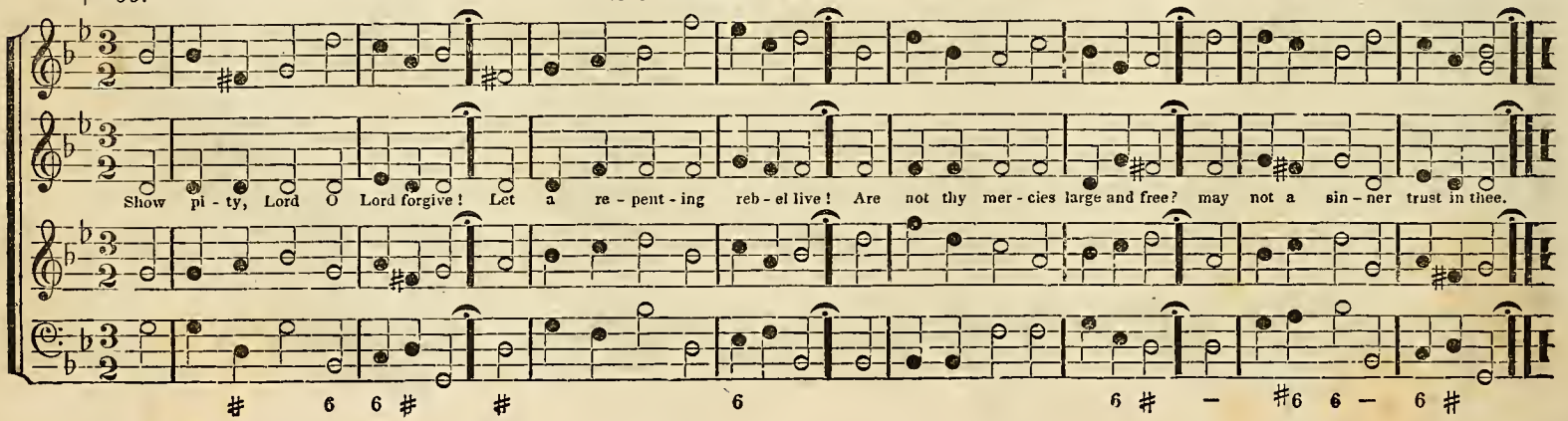
WESTBURY. L. M.

Prelleur.



♩ 66.

SUNDERLAND. L. M.



96. DARWEN. L. M.

1. O Thou, who hear'st when sinners cry, Tho' all my crimes be - - fore thee lie, Behold them not with an - - gry look, But blot their mem'ry from thy book.

66. PENFIELD. L. M.

Who from the shades of gloomy night When the last tear of hope is shed, Can bid the soul return to light, And break the slumber of the dead?

92. **ADDISON. L. M.** [Double.] Handel

The spacious firmament on high, With all the blue e - thereal sky, And spangled heav'ns a shining frame, Their great original proclaim:

Sym.

Th' unwearied sun, from day to day, Does his Creator's pow'r display; And publish - es to ev'ry land, The work of an Almighty hand.

88. **DUNBARTON. L. M.** C. Zeuner.

Through ev'ry age, eternal God, Thou art our rest, our safe abode; High was thy throne, ere heav'n was made, Or earth thy humble footstool laid.

66. **WINDHAM. L. M.** Read.

Broad is the road that leads to death, And thousands walk together there; But wisdom shows a narrow path, With here and there a traveller.

80. **LONDON. C. M. Dr. Crott.** Second Ending

Plac'd on the verge of youth, my mind Life's op'ning scene surveys; O'er all its ills of various kind, With awful fear I gaze.

100. **CHRISTMAS. C. M. Handel.**

Awake my soul, stretch ev'ry nerve, And press with vigour on! A heav'nly race demands thy zeal, And an immortal crown. And an immortal crown.

Second ending

Lord, in the morniog thou shalt hear, My voice ascending high; To thee will I direct my pray'r, To thee lift up mine eye.

100. ABRIDGE. C. M. I. Smith.

Great God, to thee my grateful tongue, My fervent thanks shall raise; Inspire my heart to raise the song, Which cel - e - brates thy praise.

100. **LIVERPOOL.** C. M. Dr. Wainwright.

When I with pleasing wonder stand, And all my frame survey, Lord, 'tis thy work, I own thy hand, That form'd my humble clay.

100. **HAVANNA.** C. M. Dr. Harrington.

How vain are all things here below? How false, and yet how fair! Each pleasure has its poison too, And ev'-ry sweet a snare.

While thee I seek, protecting Pow'r, Be my vain wishes still'd; And may this con-se - crat-ed hour, With better hopes be fill'd!

Thy love the pow'r of thought bestow'd, To thee my thoughts would soar; Thy mercy o'er my life has flow'd That mer - cy I adore.

104. **BLANDFORD. C. M.** T. Jackson.

Second ending.

Awake, my soul, arise, my tongue! Prepare a tuneful voice, In God the life of all my joys, Aloud will I rejoice.

100. **KENDALL. C. M.** Clark.

Tempests arise, when God ap - points, And mighty oceans roar; He bids the winds and waves be still, And straight the storm is o'er.

100. **OAKLAND. C. M.**

Lord, in the morning thou shalt hear, My voice ascending high; To thee will I direct my pray'r, To thee lift up mine eye.

100. **PRINCETON. C. M.**

Know that his kingdom is supremé, Your lofty thoughts are vain; He calls you Gods, that awful name, But ye must die like men— But ye must die like men.

♩ 100.

WESTFORD. C. M.

Come let us join our cheerful songs, With angels round the throne, Ten thousand, thousand are their tongues, But all their joys are one, But all their joys are one.

Voice or organ.

♩ 160

COVINGTON. C. M.

How sweet and awful is the place, With Christ with - in the doors; While everlasting love displays, The choic - est of her stores.

♩ 112. **SWANWICK.** C. M Lucas.

Soon shall the glorious morntng dawn, When all thy saints shall rise; And cloth'd in their immortal bloom, Attend thee to the skies. Attend thee to the skies.

♩ 100. **NOTTINGHAM.** C. M. I. Smith. Second ending.

Some seraph lend your heav'nly tongue, Or harp of gol ien string, That I may raise a lofty song, To our e - ter - nal King.

138

BRIDGEPORT. C. M.

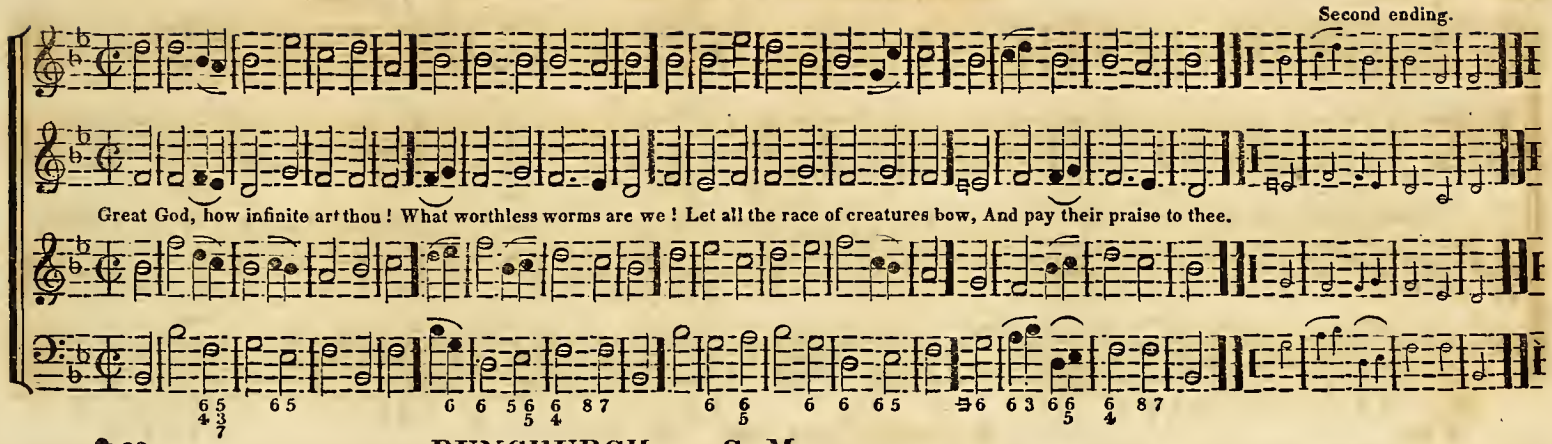
L. Mason

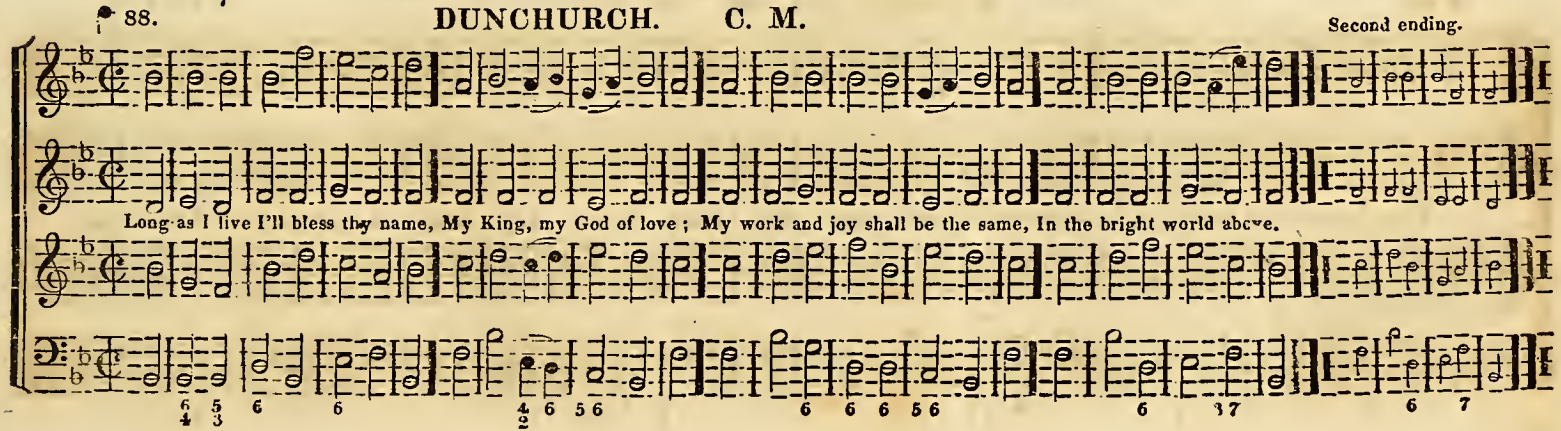
Great is the Lord; his works of might Demand our noblest songs: Let his as - sem - bled saints unite Their harmony of tongues.

100.

BROOMSGROVE. C. M.

O render thanks and bless the Lord; Invoke his holy name, Acquaint the nations with his deeds, His matchless deeds proclaim. His matchless, &c.


96.
STEPHENS. C. M.
Second ending.
Great God, how infinite art thou! What worthless worms are we! Let all the race of creatures bow, And pay their praise to thee.


88.
DUNCHURCH. C. M.
Second ending.
Long as I live I'll bless thy name, My King, my God of love; My work and joy shall be the same, In the bright world above.

♩ 100.

NEWTON. C. M.

T. Jackson.

Come, happy souls, approach your God, With new melodious songs! Come, render to Al - migh - ty grace, The tribute of your tongues.

♩ 88

HAVEN. C. M.

Thee I'll extol, my God and King; Thy endless praise proclaim; This tribute will I daily bring, And ever bless thy name.

92. **CAMBRIDGE. C. M. [Major Mode.] Dr. Randall.**

My songs address thy throne—My songs, &c.
P. F.

What shall I render to my God, For all his kindness shown? My feet shall visit thine abode, My songs, &c.

My songs address thy throne— My songs, &c.

80. **CAMBRIDGE. C. M. [Minor Mode.]**

My songs, &c.—My songs, &c.

What shall I render to my God, For all his kindness shown? My feet shall visit thine abode, My songs address thy throne.

My songs address thy throne.

100.

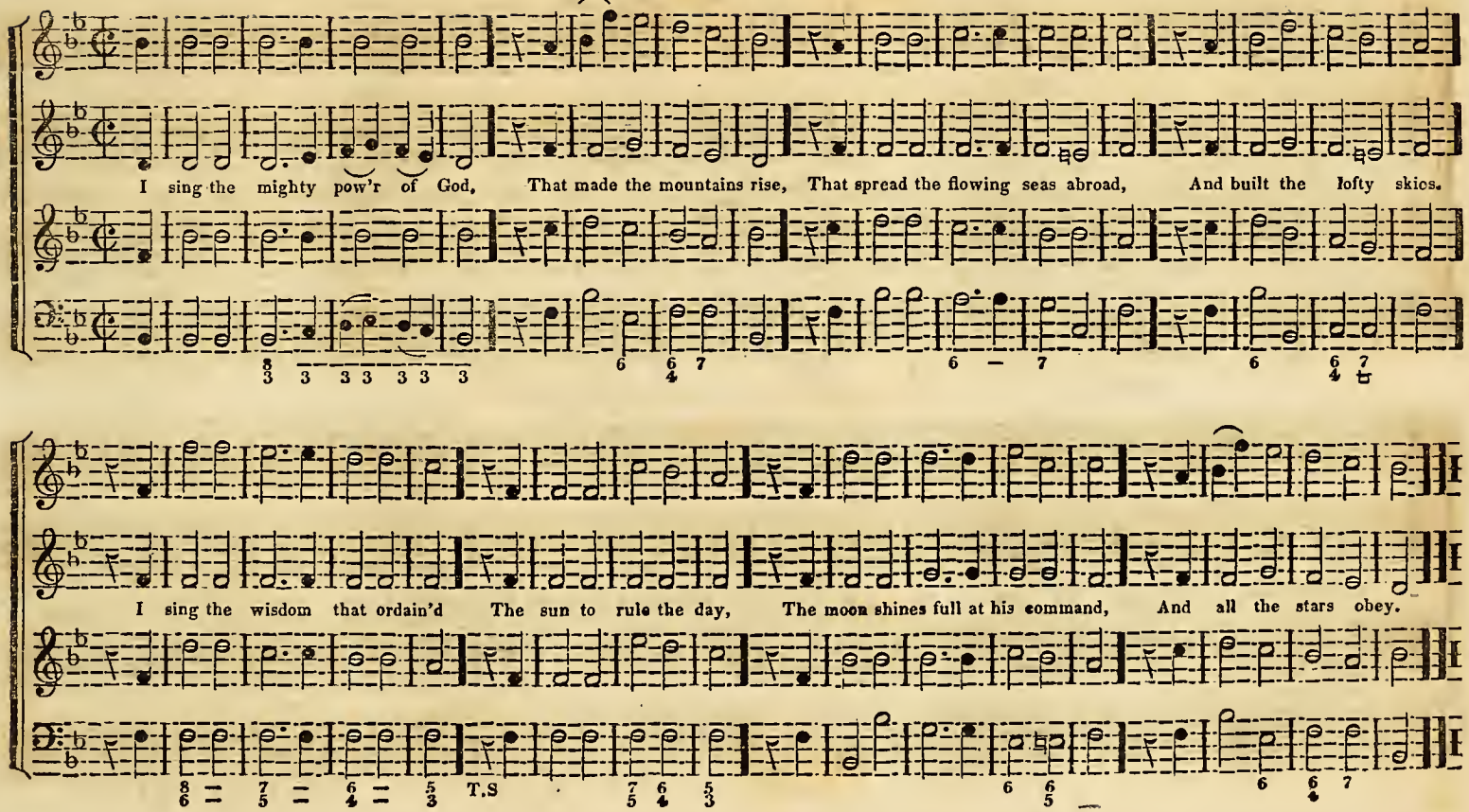
MANSFIELD. C. M.

O Thou, to whom all creatures bow Within this earthly frame, Thro' all the world how great art thou, How glorious is thy name?

100.

St. JAMES's. C. M.

How shall I praise th' eternal God, That in - fi - nite unknown? Who can ascend his high abode, Or come be - fore his throne?


I sing the mighty pow'r of God, That made the mountains rise, That spread the flowing seas abroad, And built the lofty skies.
I sing the wisdom that ordain'd The sun to rule the day, The moon shines full at his command, And all the stars obey.
T.S

CLIFFORD. C. M.

To Zion's hill I lift mine eyes, From thence is all my aid; From Zion's hill and Zi - on's

God—From Zi - on's hill and Zi - on's God, Who heav'n and earth hath made—Who heav'n and earth hath made.

88. **St. DAVID's.** C. M. Ravenscroft.

To celebrate thy praise, O Lord, I will my heart prepare; To all the list'ning world, will I, Thy wond'rous works declare.

88. **LITCHFIELD.** C. M. L. Mason.

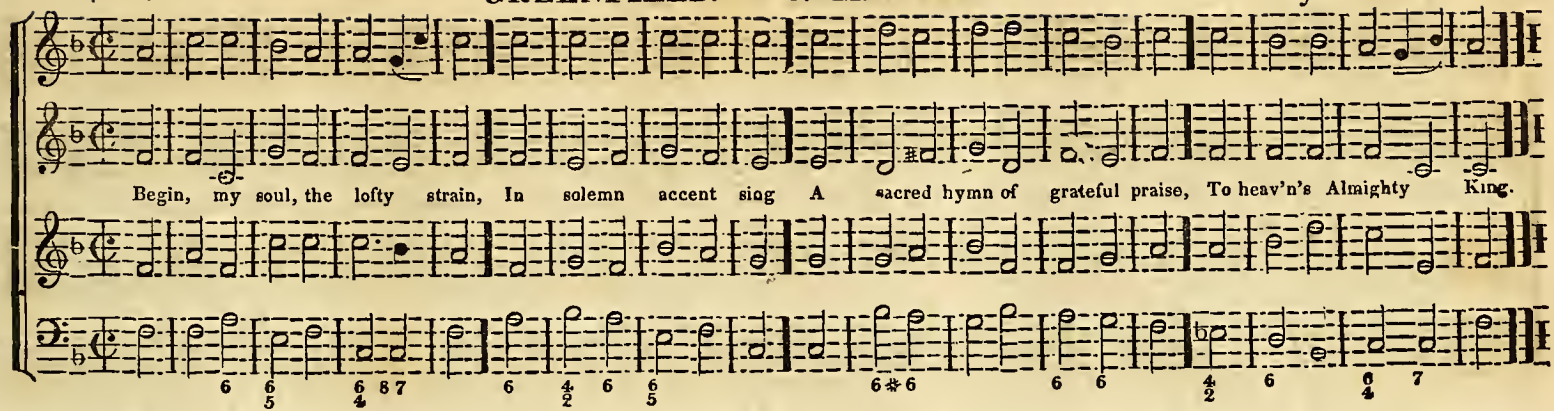
Ye hearts with youthful vigour warm, In smiling crowds draw near; And turn from ev'ry mortal charm, A Saviour's voice to hear.

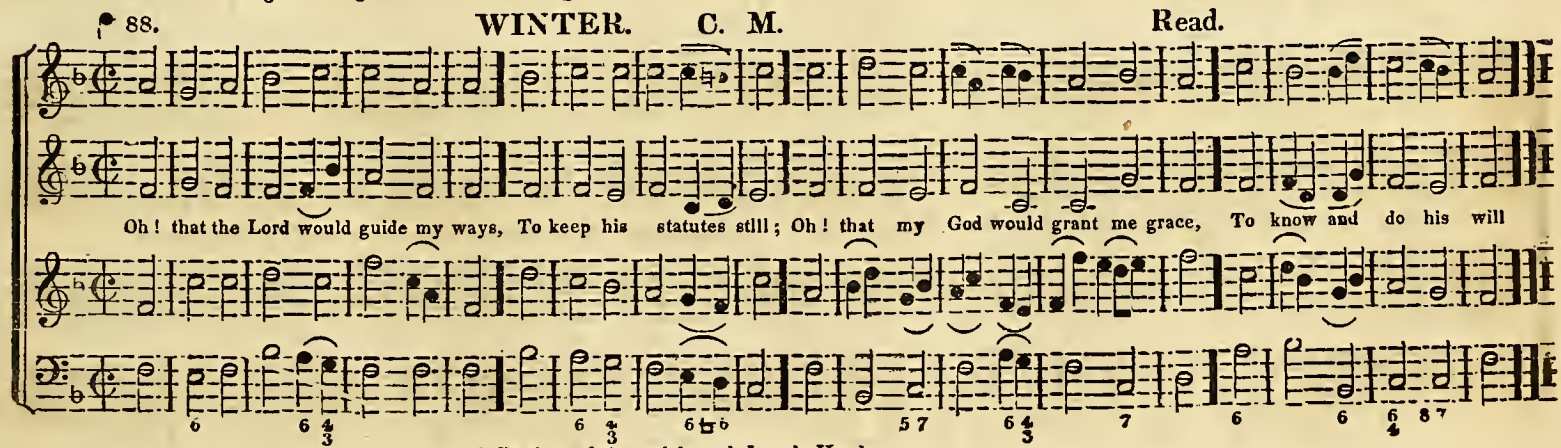
104. **IRISH. C. M.** A. Williams.

Now shall my inward joys arise, And burst in - to a song; Al - migh - ty love inspires my heart, And pleasure tunes my tongue.

92. **CLARENDON. C. M.** Isaac. Tucker.

What shall I render to my God, For all his kindness shown? My feet shall visit thine abode, My songs address thy throne.





* Brother of the celebrated Joseph Haydn.

♩ 100.

ARCHDALE. C. M.

When God reveal'd his gracious name, And chang'd my mournful state, My rapture seem'd a pleasing dream, The grace appear'd so great

1st time. 2d time.

The world beheld the glorious change, And did thy hand confess; My tongue broke out in unknown strains, And sung surprising grace.

104. **St. JOHN's. C. M.**

Now to the Lamb that once was slain, Be endless honours paid; Sal - va - tion, glo - ry, joy remain, For - ev - er on his head.

104. **FARNSWORTH. C. M.**

On Thee, each morning, O my God, My waking thoughts attend; In Thee are founded all my hopes, In Thee my wishes end.

♩ 96

EASTPORT. C. M. [Chant.]

How long wilt thou forget me, Lord? Must I forever mourn? How long wilt thou withdraw from me, Oh! never to return—Oh! never to return.

♩ 96

ORMOND. C. M.

Second ending.

To celebrate thy praise, O Lord, I will my heart prepare; To all the list'ning world, will I, Thy wond'rous works declare.

100. **BEDFORD. C. M. [No. 1.] Wheall.**

Lord, thou wilt hear me when I pray, I am for - ev - er thine; I fear before thee all the day, Nor will I dare to sin.

100. **BEDFORD. C. M. [No. 2.]**

Let all the lands, with shouts of joy, To God their voices raise; Sing psalms in honour of his name, And spread his glorious praise.

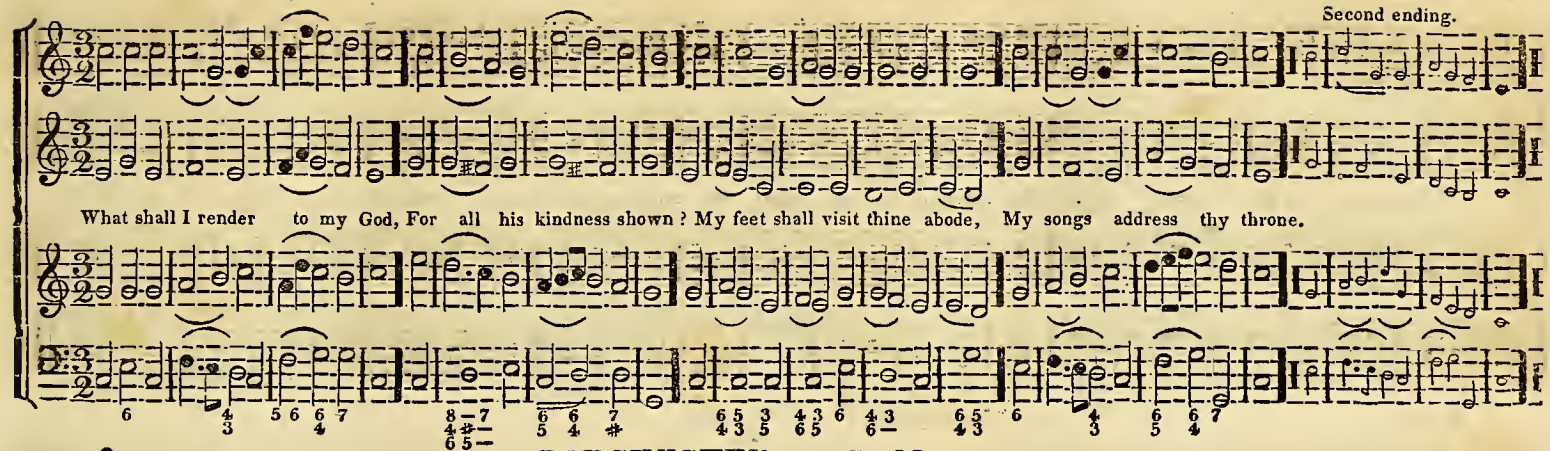
88. **EUSTIS.** C. M. Mornington.

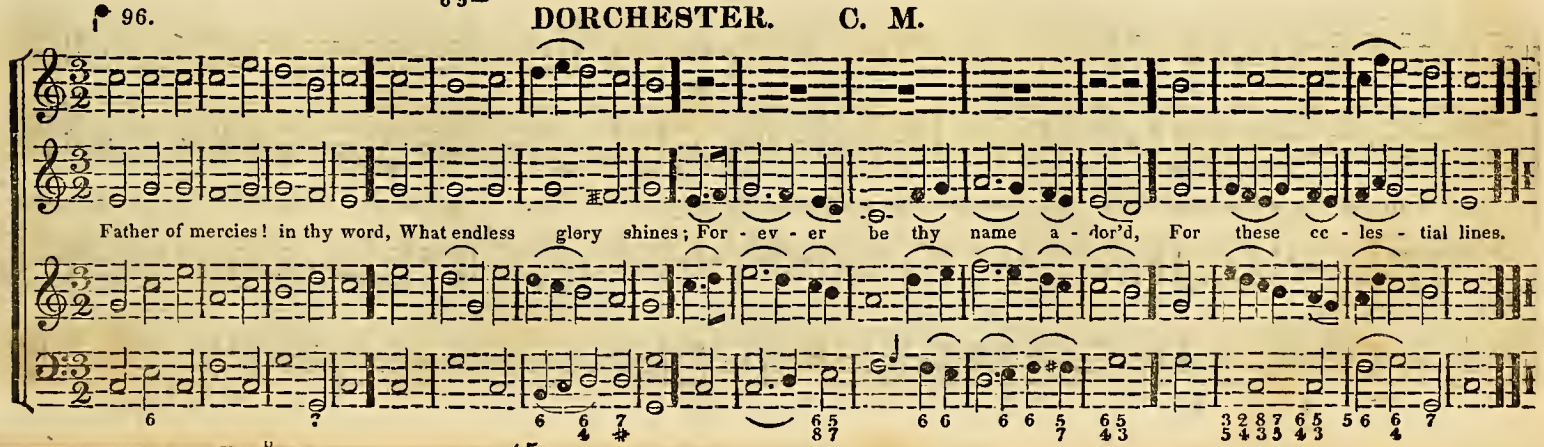
Adagio Sostenuto.

As pants the hart for cooling streams, When heated in the chase, So pants my soul, O God, for thee, And thy refreshing grace.

80. **BOLTON.** C. M.

Ye humble souls, approach your God With songs of sacred praise; For he is good, supremely good, And kind are all his ways—And kind are all his ways.


96.
MEDFORD. C. M.
Second ending.
What shall I render to my God, For all his kindness shown? My feet shall visit thine abode, My songs address thy throne.


96.
DORCHESTER. C. M.
Father of mercies! in thy word, What endless glory shines; For - ev - er be thy name a - dor'd, For these cc - les - tial lines.

♩ 96.

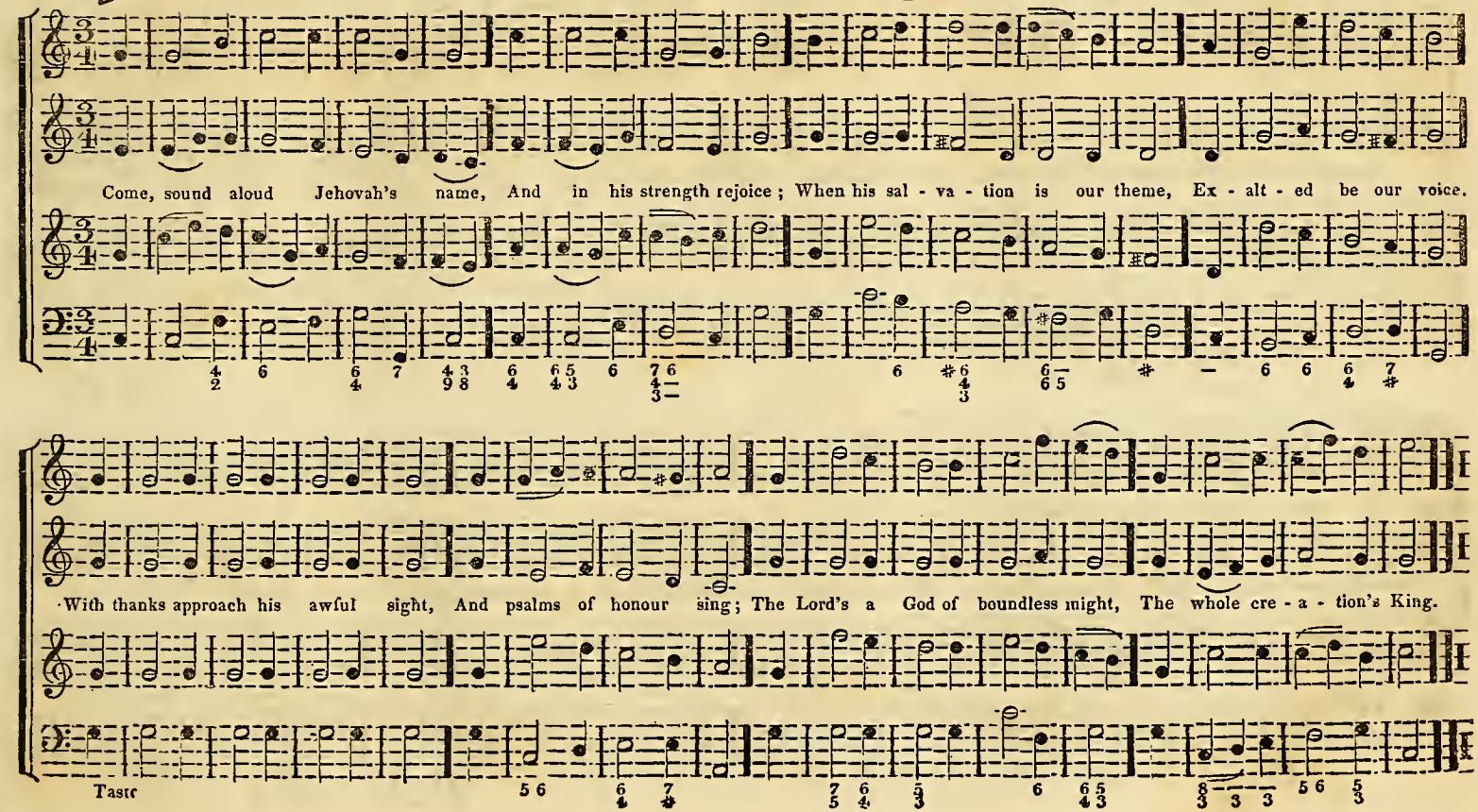
DEERFIELD. C. M.

Salvation, O the joyful sound! 'Tis pleasure to our ears; A sov'reign balm for ev'ry wound, A cordial for our fears.

♩ 84.

LANESBORO'. C. M.

Early, my God, without delay, I haste to seek thy face; My thirsty spirit faints away— My thirsty spirit faints away, Without thy cheering grace.


Come, sound aloud Jehovah's name, And in his strength rejoice; When his sal - va - tion is our theme, Ex - alt - ed be our voice.
With thanks approach his awful sight, And psalms of honour sing; The Lord's a God of boundless might, The whole cre - a - tion's King.
Taste

St. MATTHEW's. C. M. [Two Stanzas.] Dr. Croft.

"Let heav'n a - rise, let earth appear!" Thus said th' Almighty Lord; The heav'ns arose, the earth appear'd, At his cre - a - ting word.

Thick darkness brooded o'er the deep: God said, "Let there be light!" The light shone round with smiling ray, And scatter'd ancient night.

80.

PETERBOROUGH. C. M.

Once more, my soul, the rising day, Salutes my waking eyes: Once more, my voice, thy tribute pay, To him who rules the skies.

80.

ARLINGTON. C. M.

Dr. Arne.

Jesus, I love thy charming name, 'Tis music to my ear; Fain would I sound it out so loud, That earth and heav'n should hear.

♩ 88

FERRY C. M. [Major Mode.] Webbe.

In all my vast concerns with thee, In vain my soul would try, To shun thy presence, Lord, or flee The notice of thine eye.

♩ 80.

FERRY. C. M. [Minor Mode.]

In all my vast concerns with thee, In vain my soul would try, To shun thy presence, Lord, or flee The notice of thine eye.

80. **MEDFIELD. C. M.** Wm. Mather.

In early morn, without delay, O Lord, I seek thy face; My thirsty spirit faints away, Without thy cheering grace.

Taste.

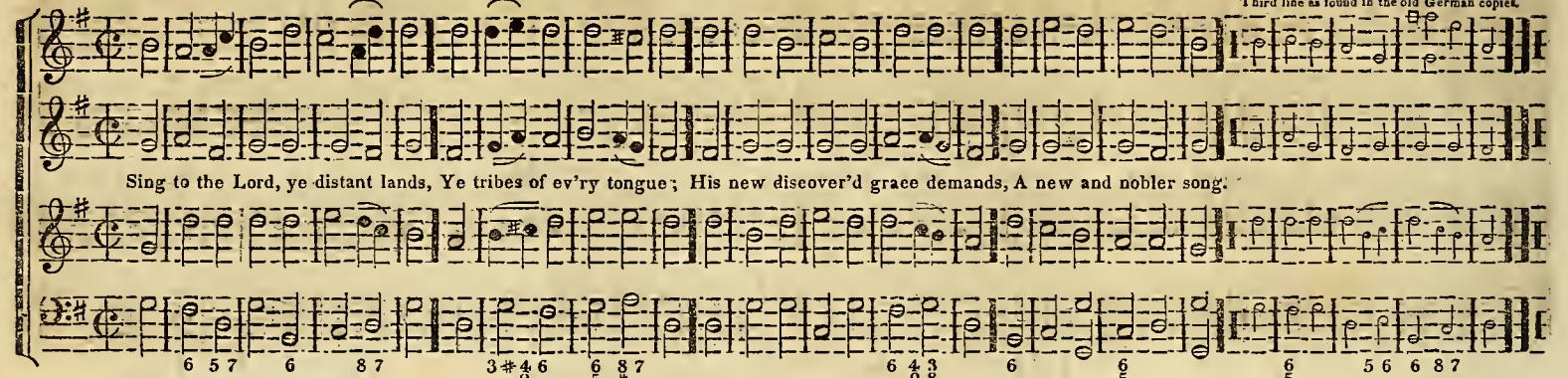
80. ***DUNDEE. C. M.** Second Ending.

Let not despair nor fell revenge, Be to my bosom known, O give me tears for others' woes, And patience for my own.

* In the old European books of psalmody, this admirable tune is called French; the sharp in the first line of the melody is omitted, and the last line is like that which is here printed at the end of the staff. The key of F [in which the tune is generally written] is, perhaps, the best for most choirs. † Sharp or natural.

94. *LUTZEN. C. M. Martin Luther.

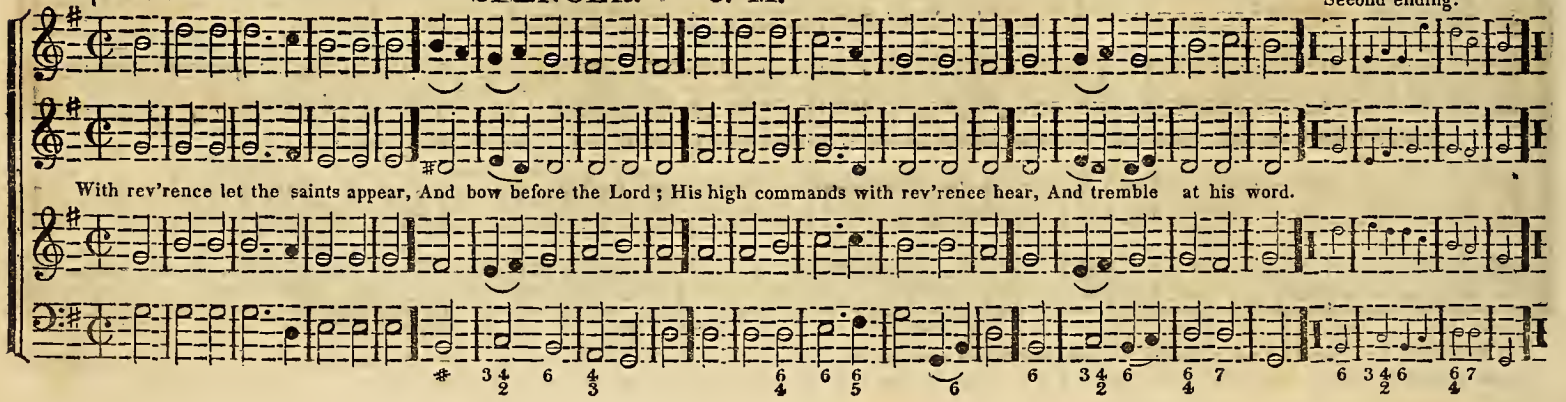
Third line as found in the old German copies.



* The melody of this tune (with the exception of the third line) has here been restored to its original form. It is found among the old German Chorals, and was without doubt composed by Luther.

88. SPENCER. C. M.

Second ending.



92. ***ELY. C. M.**

How blest is he, who ne'er consents, By ill advice to walk; Nor stands in sinners' ways, nor sits Where men profanely talk.

* From "The whole Book of Psalms," published by Thomas Ravenscroft, London, 1633.

80. **ROCHESTER. C. M.**

God, my sup - por - ter and my hope, My help for - ev - er near· Thine arm of mercy held me up, When sinking in despair.

100.

MEAR. C. M.

O 'twas a joyful sound, to hear, Our tribes de - vout - ly say, "Up, Is - r'el, to the temple haste, And keep the festal day."

92.

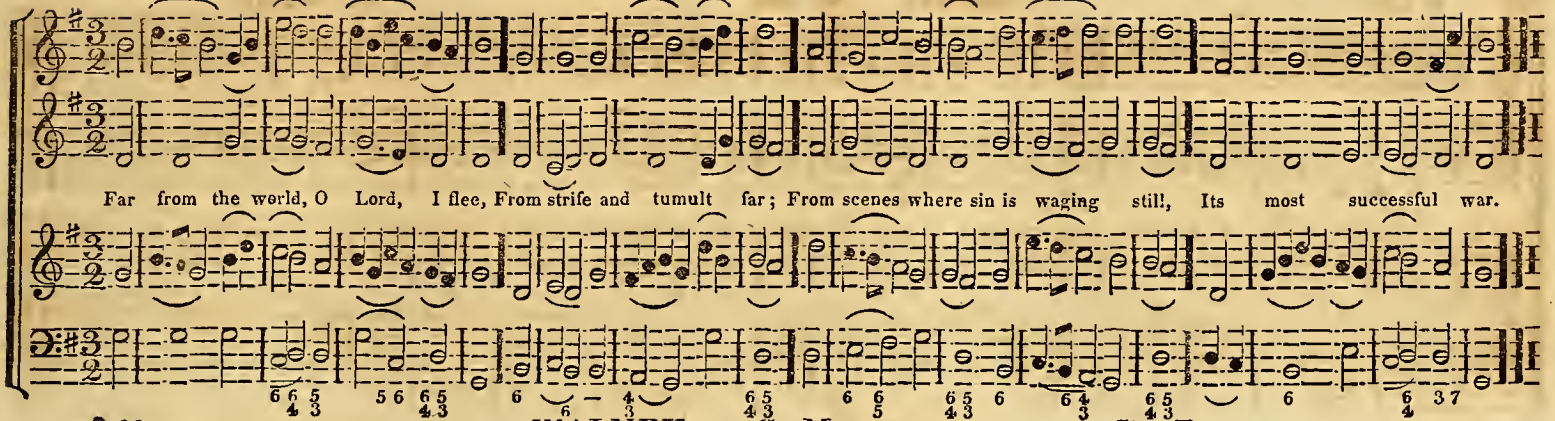
CHELTENHAM. C. M.

Ravenscroft.

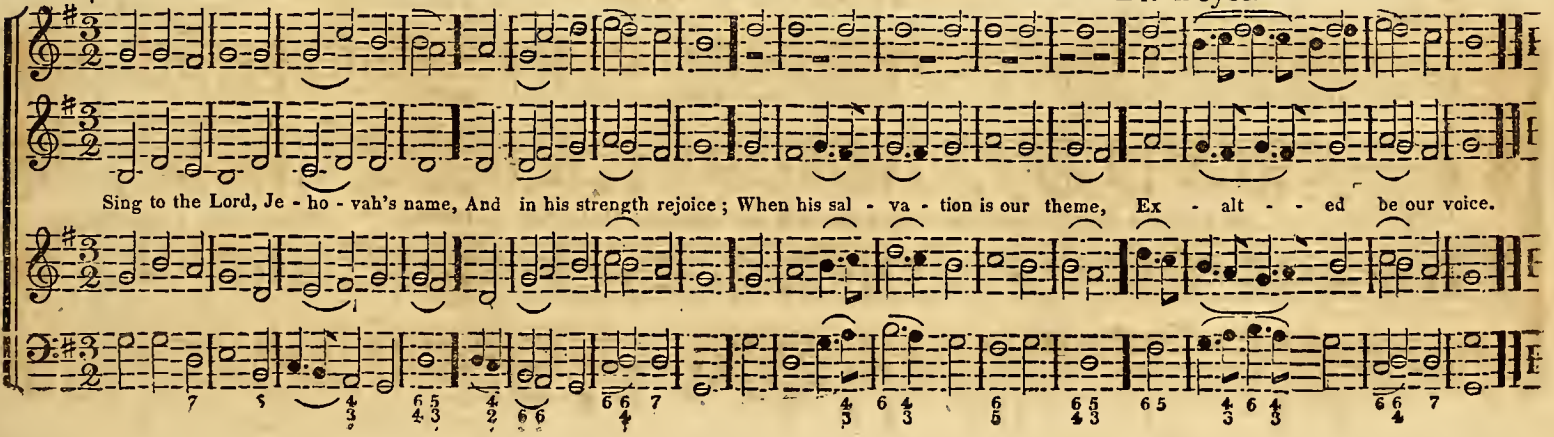
Second ending.

My God, my everlasting hope, I live upon thy truth; Thy hands have held my childhood up, Thou hast preserv'd my youth.

P 95. **ABINGTON. C. M.** Dr. Heighington.



P 96. **WALNEY. C. M.** Dr. Boyce.



♩ 104. **ASHLEY. C. M.** **Dr. Madan.**

Salvation, O the joyful sound, 'Tis pleasure to our ears; A sov'reign balm for ev'ry wound, A cordial for our fears.

♩ 104.

Glory, honour, praise, and power, be unto the Lamb forever, Jesus Christ is our Redeemer! Hallelujah! Hallelujah! Hallelujah! Praise the Lord!

Thee we adore, E - ternal Name, And humbly own to thee, How feeble is our mortal frame, What dying worms are we!

96. Tenor. *YORK. C. M. [No. 2.]

2d Treble.

Thee we adore, E - ternal Name, And humbly own to thee, How feeble is our mortal frame, What dying worms are we!

Treble.

Base.

* In this copy the principal melody is given to the Tenor

GREAT MILTON. C. M. [Two Stanzas.]

Thou art my portion, O my God, Soon as I know thy way, My heart makes haste t'obey thy word, And suffers no delay.

I choose the path of heav'nly truth, And glo - ry in my choice: Not all the riches of the earth, Could make me so rejoice.

♩ 100. **MELODY.** **C. M.** Leach.

Come, let us join our cheerful songs, With angels round the throne; Ten thousand, thousand are their tongues, But all their joys are one.

♩ 96. **BETHLEHEM.** **C. M.** Dr. Madan.

While shepherds watch'd their flocks by night, All seated on the ground,—All seated on the ground, The angel of the Lord came down, And glory shone around— And glory shone around.

96 **St. MARTIN's. C. M.** Tansur.

O thou, to whom all creatures bow, Within this earthly frame, Thro' all the world how great art thou, How glorious is thy name!

88. **FRANKLIN. C. M.** L. Mason.

Hope looks beyond the bounds of time, When, what we now deplore, Shall rise in full im - mor - tal prime, And bloom to fade no more.

100. **MARLOW. C. M. [Chant—Major Mode.]**

1. Let all the lands, with shouts of joy, To God their voices raise; Sing psalms in honour of his name, And spread his glorious praise.

92. **MARLOW. C. M. [Chant—Minor Mode.]**

2 And let them say "how dreadful, Lord, In all thy works art thou; Beneath thy pow'r, thy stubborn foes Shall all be forc'd to bow."

69. **St. ANN's. C. M. Dr. Croft.**

My God, my portion, and my love, My ev - er - last-ing all! I've none but thee in heav'n a - bove, Or on this earthly ball.

100. **COLCHESTER. C. M. Williams.**

O 'twas a joyful sound to hear Our tribes devoutly say, "Up Is - r'el, to the temple haste, And keep the fes - tal day."

88. **SAXONVILLE. C. M.**

Awake, my soul, stretch ev'ry nerve, And press with vigor on: A heav'nly race demands thy zeal, A bright Immortal crown.

108. **BOWDOIN. C. M.**

How vain are all things here below! How false, and yet how fair! Each pleasure hath its poison too, And ev'ry sweet a snare

♩ 88.

TALLIS' CHANT. C. M.

Tallis.

O all ye nations, praise the Lord, Each with a diff'rent tongue; In ev'ry language learn his word, And let his name be sung.

♩ 112.

BRAINTREE. C. M.

In God's own house pronounce his praise, His grace he there reveals; To heav'n your joy and wonder raise, For there his glory dwells.

104. **BALDWIN. C. M.**

Second ending.

Let Zion and her sons rejoice—Behold the promis'd hour! Her God hath heard her mourning voice, And comes t'exalt his pow'r.

76. **CORINTH. C. M.**

Second ending.

1. I love to steal awhile away, From ev'ry cumb'ring care, And spend the hours of setting day, In humble, grateful pray'r.

2. I love to think on mercies past, And future good implore; And all my cares and sorrows cast, On him whom I adore.

♩ 100. **CONWAY** C. M.

Come let us lift our joyful eyes Up to the courts above, And smile to see our Father there—And smile to see, &c. Upon a throne of love.

♩ 100. **WESTMORELAND.** C. M. [Two Stanzas—Moravian Tune.]

I'm not asham'd to own my Lord, Or to defend his cause, D. C.

Maintain the honour of his word, The glo - ry of his cross. Jesus, my God! I know his name, His name is all my trust;

Nor will he put my soul to shame, Nor let my hope be lost. D. C.

Fine.

100. HOWARD's. C. M. [Major Mode.] Mrs. Cuthbert.

Lord, hear the voice of my complaint, Accept my secret pray'r, To thee alone, my King, my God, Will I for help repair.

88. HOWARD's. C. M. [Minor Mode.]

Lord, hear the voice of my complaint, Ac - cept my secret pray'r; To thee alone, my King, my God, Will I for help repair.

80

CANTERBURY. C. M.

Ravenscroft.

Now let Je - ho - vah be ador'd, On whom our hopes depend; For who, except the mighty Lord, His people can defend?

100.

ALBOROUGH. C. M.

V. Novello

Second ending.

O praise the Lord with one consent, And magnify his name; Let all the servants of the Lord, His worthy praise proclaim.

100 **JORDAN.** C. M. Harwood.

Shepherds rejoice, lift up your eyes, And send your fears away; News from the region of the skies! The Saviour's born to - day

100. **STAMFORD.** C. M. W. Tansur.

The glorious armies of the sky, To thee, Almighty King, Harmonious anthems consecrate, And Hal - le - lu-jahs sing.

96.

DEDHAM. C. M.

Sweet was the time when first I felt, The Saviour's pard'ning blood, Applied to cleanse my soul from guilt, And bring me home to God.

112.

ARUNDEL. C. M.

[Words from Dr. Willard's Hymns.]

Soli, or Tutti. Tutti.

God over all—to thee we bow, To thee our homage bring; Joyfully raise—anthems of praise, And loud thy wonders sing.

C. M. The various months thy goodness crowns; How beauteous are thy ways! The bleating flocks spread

11's & 8's. (1.) Glad tidings salute us in accents di - vine, That float in the breath of this morn; Glad tidings the heralds of

(2.) Glad tidings, glad tidings resound from a - far, Pro - claiming the con - trite for - giv'n; Glad tidings, let voices un-

o'er the downs, And shepherds shout—And shepherds shout— And shepherds shout thy praise.

mercy an - nounce, Re - viving the spirit—Re - viving the spirit— Re - viving the spirit for - lorn.

number'd re - spond, Glad tidings, glad tidings—Glad tidings, glad tidings— Glad tidings, glad tidings from heav'n.

* 11's & 8's by omitting the Ties so as to make three syllables in a measure.

92. **DEVIZES.** C. M. Tucker.

Come let us join our cheerful songs, With angels round the throne; Ten thousand, thousand are their tongues, But all their joys are one—But all their joys are one.

100. **BARBY.** C. M.

Hope looks beyond the bounds of time, When what we now deplore, Shall rise in full immortal prime, And bloom to fade no more.

100. **CHESTERFIELD C. M.**

Lord, when my raptur'd thought surveys Creation's beauties o'er, All nature joins to teach thy praise, And bid my soul adore.

100. **TWEED. C. M.**

How sweet the mem'ry of thy grace, My God, my heav'nly King: Let age to age thy righteousness In sounds of glo - ry sing!

88. **GAINSBOROUGH. C. M.** Handel.

As pants the hart for cooling streams, When heated in the chase, So longs my soul, O God, for thee, And thy refreshing grace.

92. **JUDEA. C. M.** [Chant.]

Second Ending.*

O praise the Lord with one consent, And mag - ni - fy his name, Let all the servants of the Lord, His worthy praise proclaim.

Unison. Unison.

* Not to be used as a final close.

There is a land of pure delight, Where saints immortal reign; E - ternal day excludes the night, And pleasures banish pain.

Sweet fields, beyond the swelling flood, Stand dress'd in living green; So to the Jews fair Canaan stood, While Jordan roll'd between.

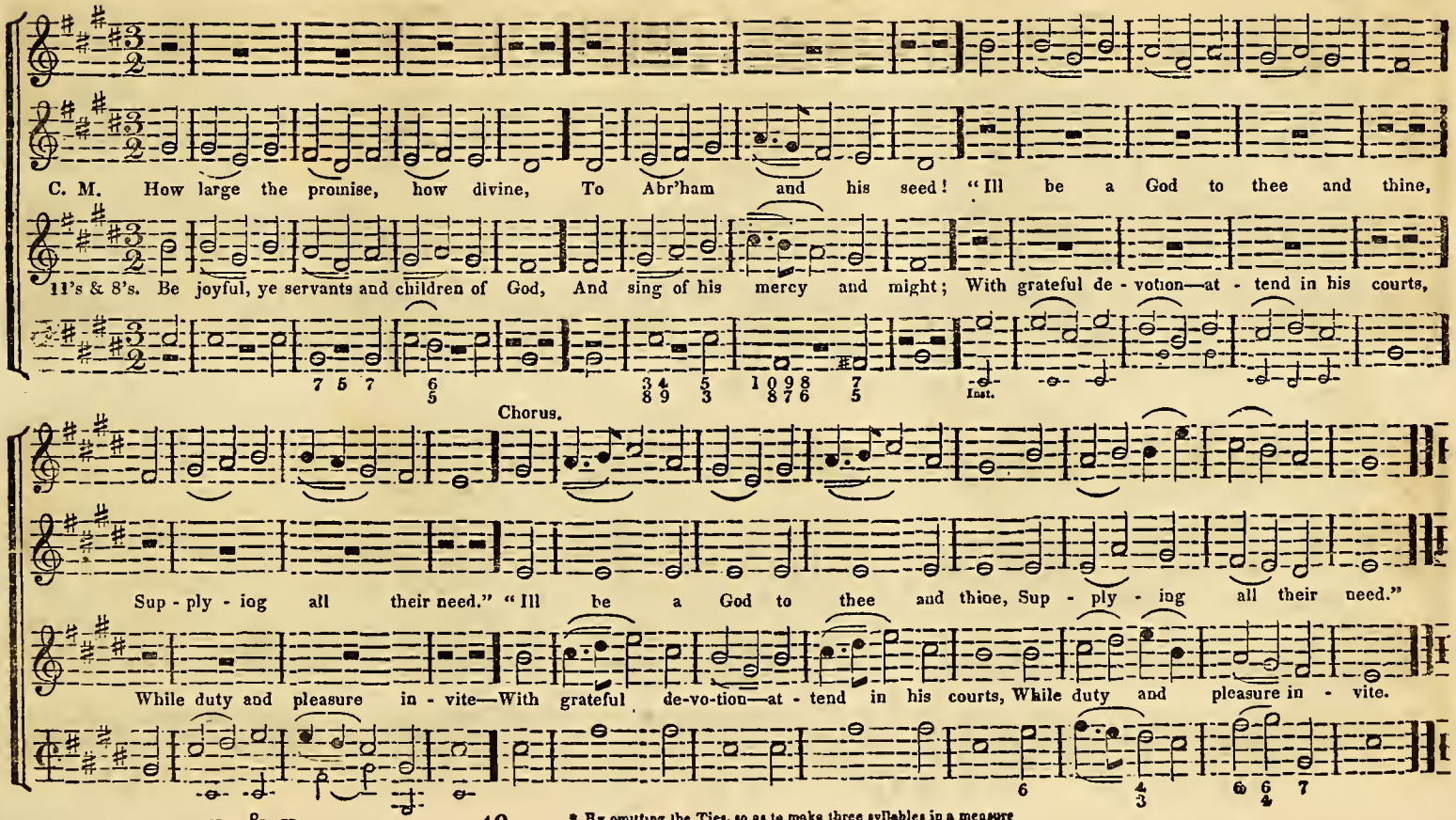
* This passage may be sung alternately by Trebles and Tenors

96. **MANCHESTER. C. M.** Dr. Wainwright.

There is a land of living joy, Beyond the utmost skies, Where scenes of bliss without alloy, In boundless prospect rise.

96. **NEW YORK. C. M.** Dr. Blow.

Blest morning, whose first op'ning rays, Beheld our rising God; That saw him triumph o'er the dust, And leave his last abode.



* By omitting the Ties, so as to make three syllables in a measure

88. **BRADFORD. C. M.** Handel.

I know that my Re - deem - er lives, And ev - er prays for me; Sal - va - tion to his saints he gives, And life and lib - er - ty.

96. **WARSAW. C. M.**

A new and nobler song—

Sing to the Lord, ye distant lands, Ye tribes of ev'ry tongue; His new discover'd grace demands, A new and nobler song—A new and nobler song.

A new and nobler song.

96. **PLYMPTON.** C. M. Dr. Arnold.

Now let our drooping hearts re - vive, And ev' - ry tear be dry; Why should these eyes be drown'd in grief, Which view a Saviour nigh?

100. **CORNISH.** C. M. R. Spofforth

Second ending.

Now let our drooping hearts revive, And ev'ry tear be dry; Why should these eyes be drown'd in grief, Which view a Saviour nigh?

MILLER. C. M. [Minor Mode.] Dr. Miller.

(1.) My soul lies cleaving to the dust, Lord, give me life divine; From vain desires and ev'-ry lust, Turn off these eyes of mine.

(2.) Are not thy mercies sov'reign still? And thou a faithful God? Wilt thou not grant me warmer zeal, To run the heav'nly road?

MILLER. C. M. [Major Mode.]

Second ending.

(3.) Then shall I love thy gospel more, And ne'er forget thy word; When I have felt its quick'ning pow'r To draw me to the Lord.

Second ending

Behold thy waiting servant, Lord, Devoted to thy fear; Remember and confirm thy word, For all my hopes are there.

100. SACO. C. M.

E - ter-nal pow'r, al - mighty God, Who can approach thy throne; Accessless light is thine a - bode, To angel eyes unknown.

80.

ELGIN C. M.

That awful day will surely come, Th' appointed hour makes haste, When I must stand before my Judge, And pass the solemn test.

96.

BERWICK. C. M.

Second ending.

To celebrate thy praise, O Lord, I will my heart prepare; To all the list'ning world, thy works, Thy wond'rous works declare.

92. **WORKSOP** C. M.

Teach me the measure of my days, Thou maker of my frame; I would survey life's narrow space, And learn how frail I am.

96. **WALSALL.** C. M. Purcell.

Rebuke me not, O Lord, for - give; In mercy O reprove; And in thy mer - cy grant re - lief, Nor cast me from thy love.

80. **WINDSOR. C. M.** G. Kirby.

My God, how many are my fears! How fast my foes increase; Their number how it mul - tiplies, How fatal to my peace!

92. **BURFORD. C. M.** Purcell.

Dark was the night, and cold the ground, On which the Lord was laid; His sweat, like drops of blood ran down, In ag - o - ny he pray'd.

72. **FUNERAL THOUGHT.** C. M. Smith.

Hark! from the tombs, a doleful sound, My ears attend the cry; Ye living men, come view the ground, Where you must shortly lie.

80. **GRAFTON.** C. M.

How oft, alas! this wretched heart, Has wander'd from the Lord! How oft my roving thoughts depart, For - get - ful of his word.

♩ 80. **LEBANON.** C. M. Billings.

Lord, what is man, poor feeble man, Born of the earth at first? His life a shadow, light and vain, Still hast'ning to the dust.

♩ 80. **St. MARY's.** C. M. Second Ending.

Lord, what is man, poor feeble mao, Born of the earth at first? His life a shadow, light and vain, Still hast'ning to the dust.

72. **BANGOR. C. M.** Ravenscroft.

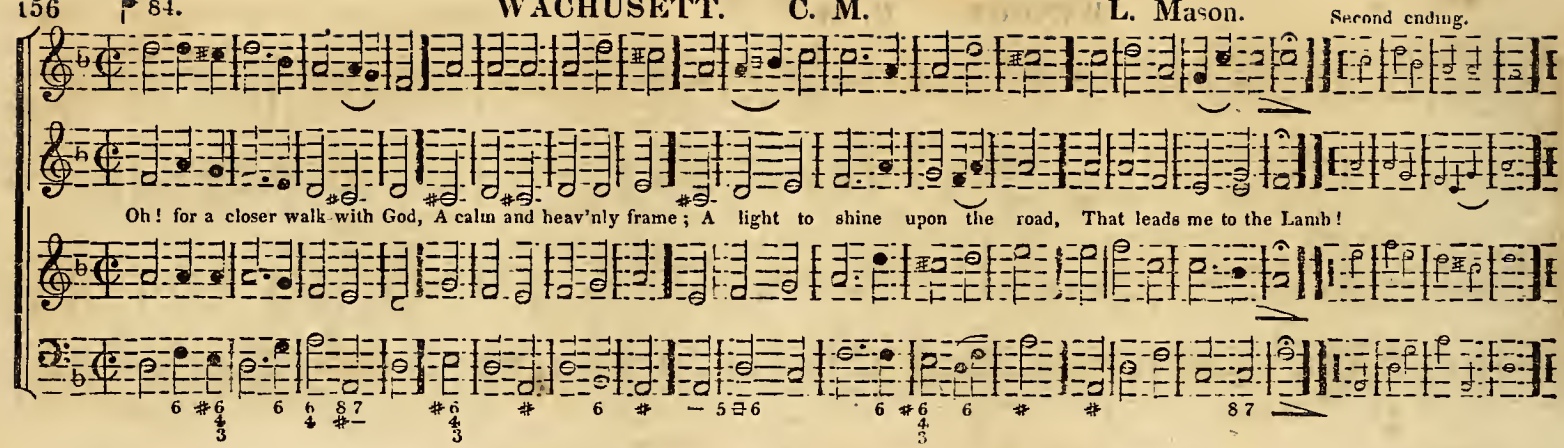
Second ending

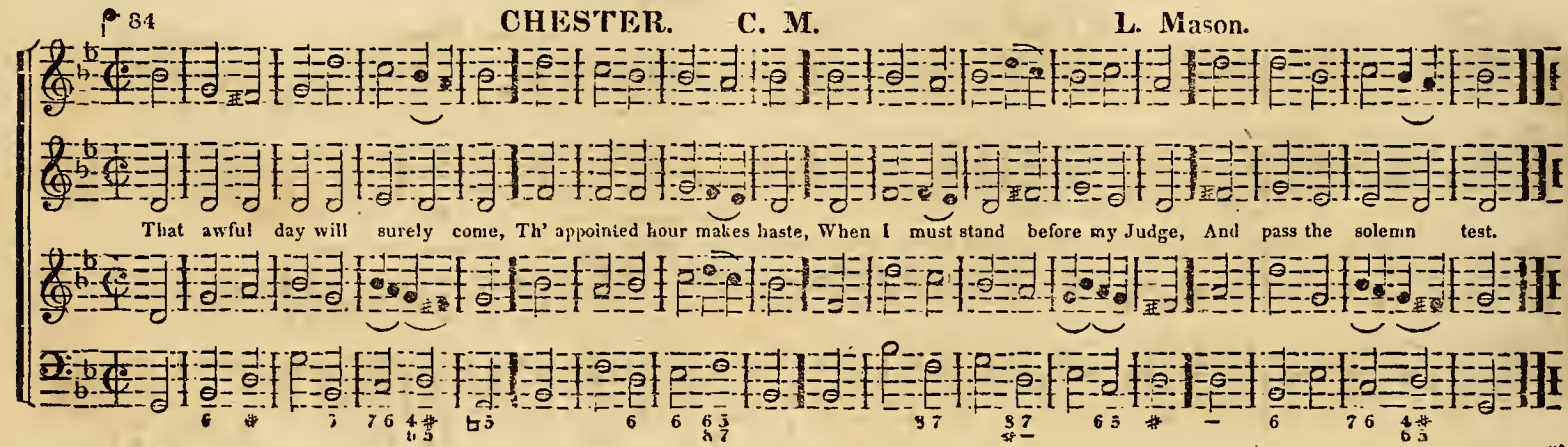
Hark! from the tombs, a doleful sound, My ears at - tend the cry; Ye living men, come view the ground, Where you must shortly lie.

80. **WENHAM. C. M.** L. Mason.

Second ending.

Teach me the measure of my days, Thou Maker of my frame; I would survey life's narrow space, And learn how frail I am.


84.
WACHUSETT. C. M.
L. Mason.
Second ending.
Oh! for a closer walk with God, A calm and heav'nly frame; A light to shine upon the road, That leads me to the Lamb!


84
CHESTER. C. M.
L. Mason.
That awful day will surely come, Th' appointed hour makes haste, When I must stand before my Judge, And pass the solemn test.

80. **BLACKBURN.*** C. M.

Second ending.

Behold thy waiting servant, Lord, De-vot-ed to thy fear: Remember and confirm thy word, For all my hopes are there.

* For this beautiful melody the editor is indebted to Mr. George Pollock.

80. **HAARLEM.** C. M. [German Tune.]

Strait is the way, the door is strait, That leads to joys on high; 'Tis but a few that find the gate, While crowds mistake and die.

♩ 80

BETHER. C. M. Dr. Howard.

Second ending.

Return, O God of love, return, Earth is a tiresome place; How long shall we, thy children, mourn Our absence from thy face?

♩ 92.

HARTLAND. C. M.

Behold thy waiting servant, Lord, De - vot-ed to thy fear; Re-mem-ber and con - firm thy word, For all my hopes are there.

90 COLLINGHAM. C. M I. Jackson.

Second ending.

By foreign streams that murmur'd round, While captive Israel mourn'd, Their mind was free—their thoughts unbound, Were still t'wards Zion turn'd.

96. RYE. C. M.

Great God, to thee my grateful tongue, My fervent thanks shall raise; Inspire my heart to raise the song, Which celebrates thy praise—Which celebrates thy praise

96.

PATMOS. C. M. [Gregorian Chant.]

Sing to the Lord, ye distant lands, Sing loud with solemn voice; Let ev'ry tongue exalt his praise, And ev'ry heart rejoice.

96.

MILETUS. S. M. [Chant.] L. Mason.

Is this the kind re - turn, Are these the thanks we owe; Thus to a - buse e - ter - nal love, Whence all our blessings flow?

♩ 92. **WATCHMAN.** S. M. Leach. Second ending.

My soul with patience waits, For thee, the living God; My hopes are on thy promise built, Thy never failing word.

♩ 100. **MOUNT EPHRAIM.** S. M. or 8's & 11.* Milgrove.

C. M. Your harps, ye trembling saints, Down from the wil - lows take; Loud to the praise of love divine, Bid ev' - ry string awake!

8's & 11. The name of our God we adore; Our spirits rejoice in his reign: To him be ascriptions of glory and pow'r—For - ev - er and ever—Amen.

* By omitting the Ties so as to make three syllables in a measure.

80.

BEVERLY. S. M.

Second ending

Let songs of endless praise From ev'ry nation rise; Let all the lands their tribute raise, To God, who rules the skies.

96.

FAIRFIELD. S. M.

R. Harrison.

Second ending.

Let diff'ring nations join, To cele - brate thy fame; Let all the world, O Lord, combine, To praise thy glorious name.

96. **HUDSON.** S. M. R. Harrison. Second ending.

Ye saints, in concert join, Your tuneful voices raise; And cel - e - brate in songs divine, Your great Creator's praise.

112. **FROOME.** S. M. or 8's & 11.* I. Husband.

Ye saints, in concert join, Your tuneful voic - es raise, And celebrate in songs divine, Your great Creator's praise—Your great Creator's praise.

See Mount Ephraim, page 161

♩ 96.

DOVER. S. M

Second ending.

Grea.. is the Lord our God, And let his praise be great; He makes the church his blest abode, His most delightful seat.

In - finite God, to thee Honour and praise be giv'n; Nations and kingdoms shall adore The majesty of heav'n.

♩ 100.

SUTTON. S. M.

Behold the morning sun Begins his glorious way; His beams through all the nations run, And life and light convey.

108. **INVERNESS.** S. M. L. Mason

1. O cease, my wand'ring soul, On restless wing to roam; All this wide world, to either pole, Has not for thee a home.

2. Behold the ark of God! Be - hold the open door; Oh! haste to gain that dear a - bode, And rove, my soul, no more.

3. There, safe thou shalt a - bide, There, sweet shall be thy rest, And ev'ry longing sat - is - fied, With full sal - va - tion blest.

96. **BLADENBURG.** S. M. [German Tune.

Second ending.*

Exalt the Lord our God, And worship at his feet; His nature is all ho - liness, And mercy is his seat.

* Not to be used as a final close

♩ 80. [No. 1.] **BETHANY.** S. M. [Gregorian Chant.]

First Treble.
Second Treble.
Tenor.
Base.

Is this the kind return! Are these the thanks we owe! Thus to abuse e - ter - nal love, Whence all our blessings flow!

[No. 2.]

[No. 3.]

[No. 4.]

Come sound his praise abroad, And hymns of glory sing; Jehovah is the sov'reign God, The u - ni - ver - sal King.

Tasto.

*CHORUS. Solo. Tutti. Slow.

Halle - lujah—Praise ye the Lord, Halle - lujah—

Solo. Tutti.

Hal - le - lu - jah—Hal - le - lu - jah—Hal - le - lu - jah—Praise ye the Lord.

Praise ye the Lord, Hal - le - lujah— Halle - lujah—

* This Chorus has received a new arrangement, in which the rhythm has been corrected. A regular answer to the Treble Solo is also given in the Tenor. Should any, however, prefer the Treble Solo throughout, the small notes may be used and the Tenor Solo omitted.

108.

BEVERIDGE. S. M.

A. Williams.

Welcome, sweet day of rest, That saw the Lord arise; Welcome to this re - viving breast, And these re - joic - ing eyes.

104.

UTICA. S. M.

L. Mason.

Behold, the lofty sky Declares its Maker God; And all the starry works on high, Proclaim his pow'r abroad.

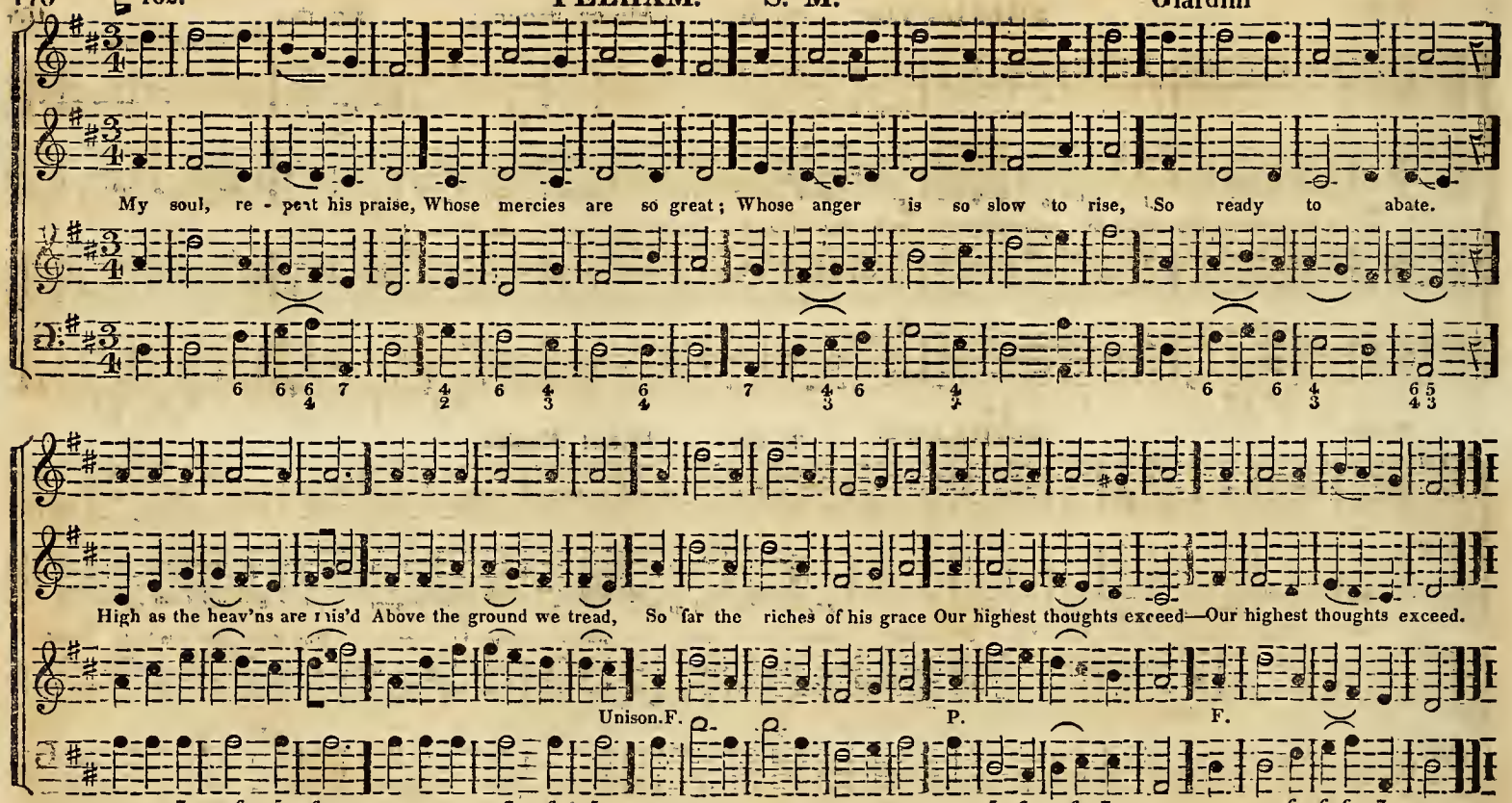
96. **SHIRLAND.** S. M. [Major Mode.] Stanley.

Second ending

Behold the morning sun Begins his glorious way; His beams through all the nations run, And life and light convey.

96. **SHIRLAND.** S. M. [Minor Mode.]

My gracious God, how plain Are thy directions giv'n! O may I never read in vain, But find the path to heav'n.


102.
PELHAM. S. M.
Giardini
My soul, re - peat his praise, Whose mercies are so great; Whose anger is so slow to rise, So ready to abate.
High as the heav'ns are rais'd Above the ground we tread, So far the riches of his grace Our highest thoughts exceed—Our highest thoughts exceed.
Unison.F.
P.
F.

♩ 100. **EASTBURN.** S. M. Harwood. Second Ending.

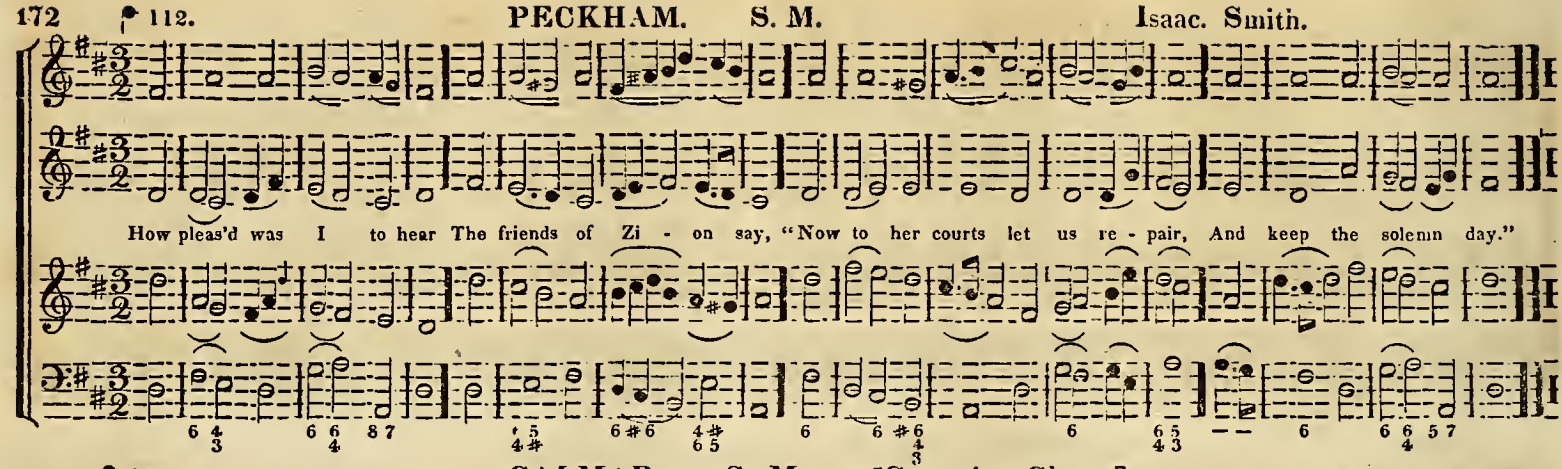
To God, in whom I trust, I lift my heart and voice; O let me not be put to shame, Nor let my foes rejoice.

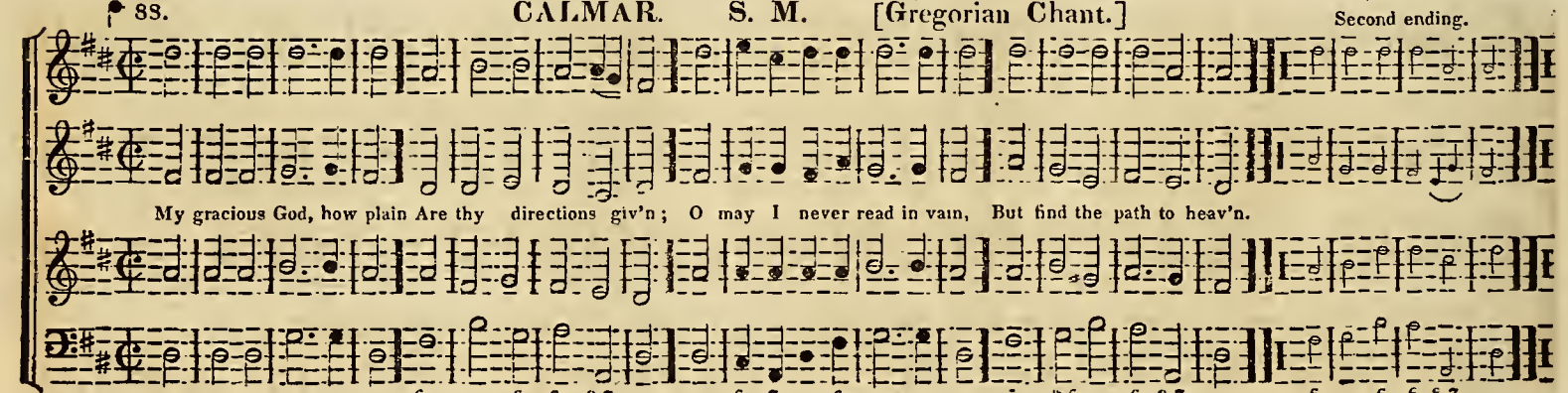
♩ 100. **CLAPTON.** S. M. [Chant.] Jones. Second ending.

1. Thy name, Almighty Lord, Shall sound through distant lands: Great is thy grace and sure thy word; Thy truth forever stands.

2. Far be thine honor spread, And long thy praise endure; Till morning light and evening shade Shall be exchanged no more.

Tasto Tasto.


112.
PECKHAM. S. M.
Isaac. Smith.
How pleas'd was I to hear The friends of Zi - on say, "Now to her courts let us re - pair, And keep the solemn day."


88.
CALMAR. S. M. [Gregorian Chant.]
Second ending.
My gracious God, how plain Are thy directions giv'n; O may I never read in vain, But find the path to heav'n.

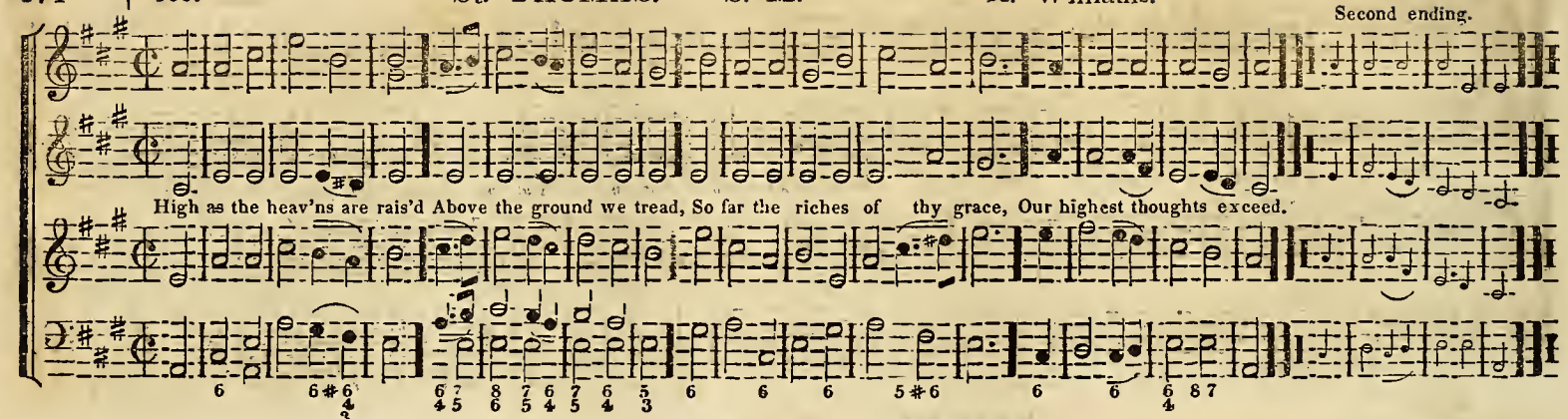
96. **LINSTEAD. S. M.** Second endiog.

Mine eyes and my desire Are ever to the Lord; I love to plead his promises, And rest upon his word.

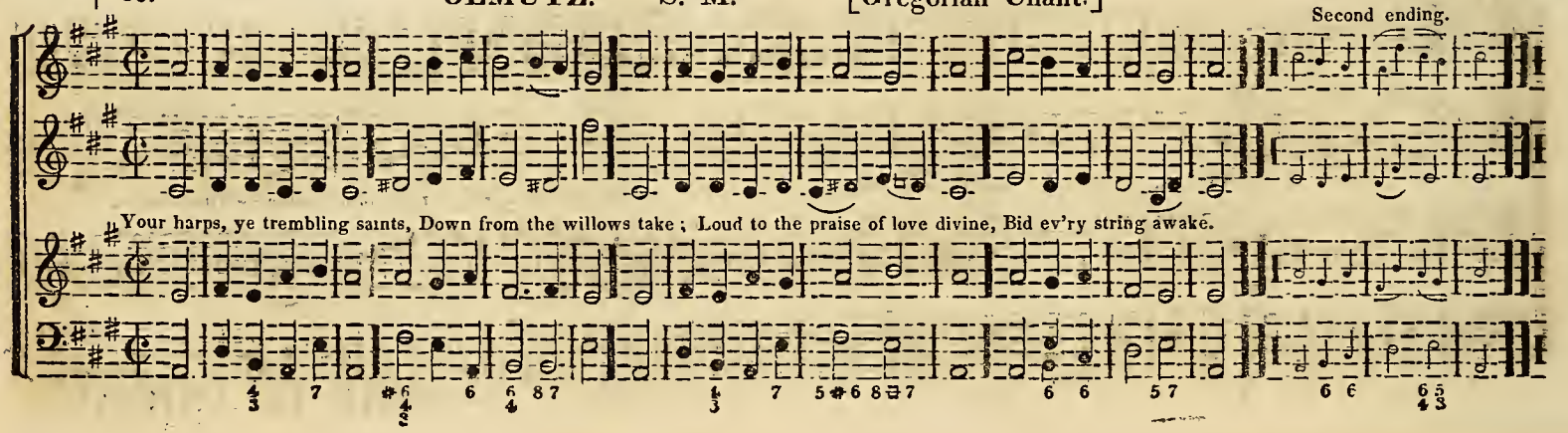
104. **HADLEY. S. M.**

O Lord! accept the praise, Of these our humble songs, Till tunes of nobler sound we raise, With our immortal tongues—With our, &c.

♩ 100. **St. THOMAS. S. M. A. Williams.**



♩ 80. **OLMUTZ. S. M. [Gregorian Chant.]**



100. **THACHER. S. M.** Handel.

To God in whom I trust, I lift my heart and voice; O let me not be put to shame, Nor let my foes rejoice.

96. **HAVERHILL. S. M.**

Third line varied.

How gentle God's commands! How kind his precepts are! Come cast your fears upon the Lord, And trust his constant care.

88. **PENTONVILLE. S. M.** Linley

Second ending.

To bless thy chosen race, In mercy, Lord, incline; And cause the brightness of thy face On all thy saints to shine.

96. **MORNINGTON. S. M.** Mornington.

Second ending.

My gracious God, how plain Are thy directions giv'n! O may I never read in vain, But find the path to heav'n.

104. **WESTMINSTER.** C. M. [Chant.] Dr. Boyce.

Second ending.

Great is the Lord our God, And let his praise be great; He makes the church his blest abode, His most delightful seat.

100. **PADDINGTON.** C. M.

Second Ending.

Come, Holy Spirit, come; Let thy bright beams arise; Dispel the sorrows from our minds, The darkness from our eyes.

104.

SOUTHFIELD. S. M.

Second ending.

Thy name, Almighty Lord, Shall sound through distant lands: Great is thy grace, and sure thy word, Thy truth forever stands.

92.

DARTMOUTH. S. M. L. Mason.

Second ending.*

Is this the kind return, Are these the thanks we owe; Thus to abuse eternal love, Whence all our blessings flow?

* Not to be used as a final close

96. LITTLE MARLBOROUGH. S. M.

To God, in whom I trust, I lift my heart and voice; O let me not be put to shame, Nor let my foes re - joice.

88. St. BRIDE's. S. M. Dr. Howard.

And must this body die? This mortal frame de - cay? And must these active limbs of mine, Lie mould'ring in the clay?

80. **AYLESBURY. S. M.** Dr. Green.

From lowest depths of woe, To God I send my cry; Lord, hear my suppli - cating voice, And graciously re - ply.

92. **DUNBAR. S. M.*** Corelli. Second ending.

When overwhelm'd with grief, My heart within me dies, Helpless and far from all relief, To heav'n I lift my eyes.

* The present arrangement of this tune is so much superior to that published in former editions, that there could be no hesitation in adopting it. In its present form it is believed it will prove pleasing and useful.

♩ 100. **THESSALIA.** S. M. Benjamin Holt.

See what a liv - ing stone, The builders did refuse? Yet God hath built his church thereon, In spite of en - vious Jews.

♩ 96. **BOXFORD.** C. M.

Second ending.*

Is this the kind return, And these the thanks we owe; Thus to abuse eternal love, Whence all our blessings flow?

* Not to be used as a final close

The Lord, my shepherd is, I shall be well suppli'd; Since he is mine, and I am his, What can I want be - side?

He leads me to the place, Where heav'nly pastures grow, Where living waters gently pass, And full sal - va-tion flows.

96. YARMOUTH. S. M. Dr. Wainwright.

For my desponding soul, What comfort shall I find; Where is the sov'reign healing balm, For an af - flict - ed mind?

80. CEDRON. S. M.

Second ending.*

Have mercy, Lord, on me, As thou wert ever kind; Let me oppress'd with loads of guilt, Thy wonted mercy find.

* Not to be used as a final close.

80.

LISBON. S. M.

Second ending.†

Welcome—sweet day of rest—That saw the Lord arise! Welcome to this re - viving breast, And these rejoicing eyes.

80.

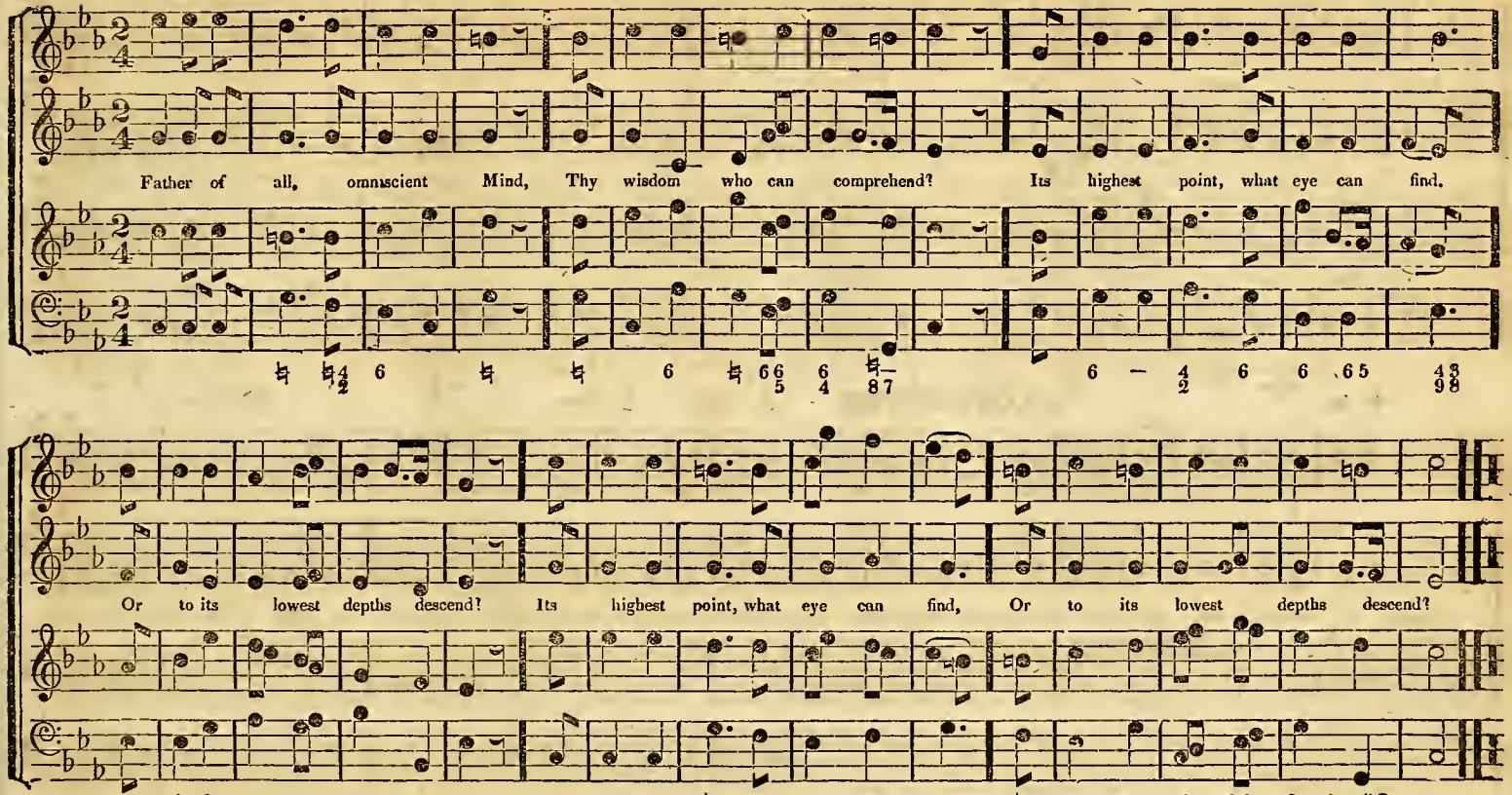
NORWALK. S. M.

Mather.

Where shall the man be found That fears t'offend his God; That loves the gospel's joyful sound, And trembles at his rod!

* The Melody from a tune called Lisbon, by Read.

† Not to be used as a final close


Father of all, omniscient Mind, Thy wisdom who can comprehend? Its highest point, what eye can find.
Or to its lowest depths descend? Its highest point, what eye can find, Or to its lowest depths descend?

♩ 96. **MILAN. L. M.** 3 lines Gregorian Hymn.

D. C.

Eternal Father, God of love, Oh! hear a humble suppliant's cry; Bend from thy lofty throne above, Thy throne of glorious majesty: D. C.

Oh! deign to hear my feeble voice, And bid my drooping heart rejoice. D. C.

6 65 6#6 6 65 56 7 6 6 5 7 Fine. 6 # 6 87 6 # 6 87

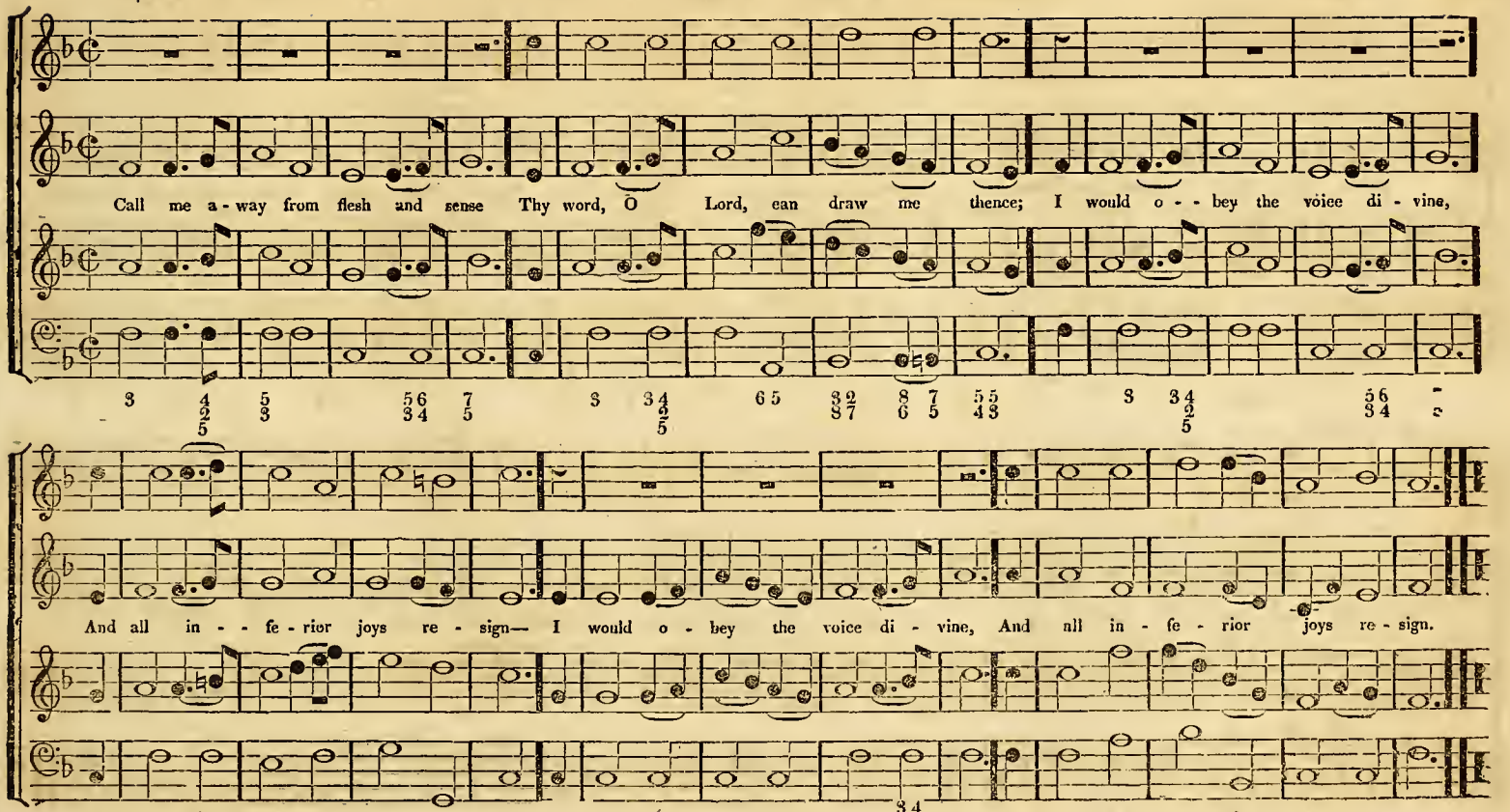
♩ 96. **GLOUCESTER. L. M.** 6. lines. Milgrove.

D. C.

Angels of light, e the - real fires! Arise, and sweep your awful lyres! To you the sacred right belonge, To raise the lay, and lead our songs. D. C.

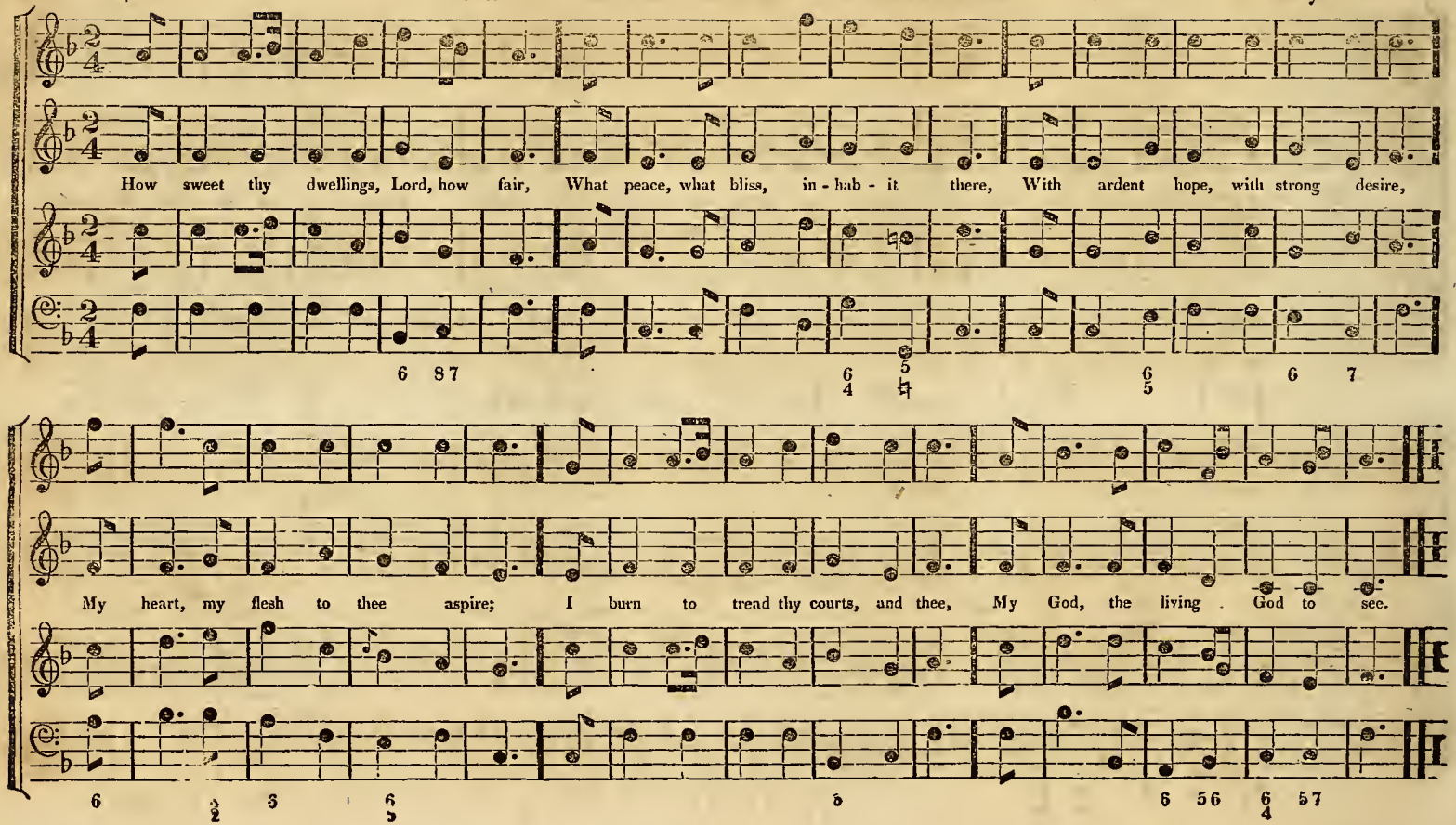
D. C.

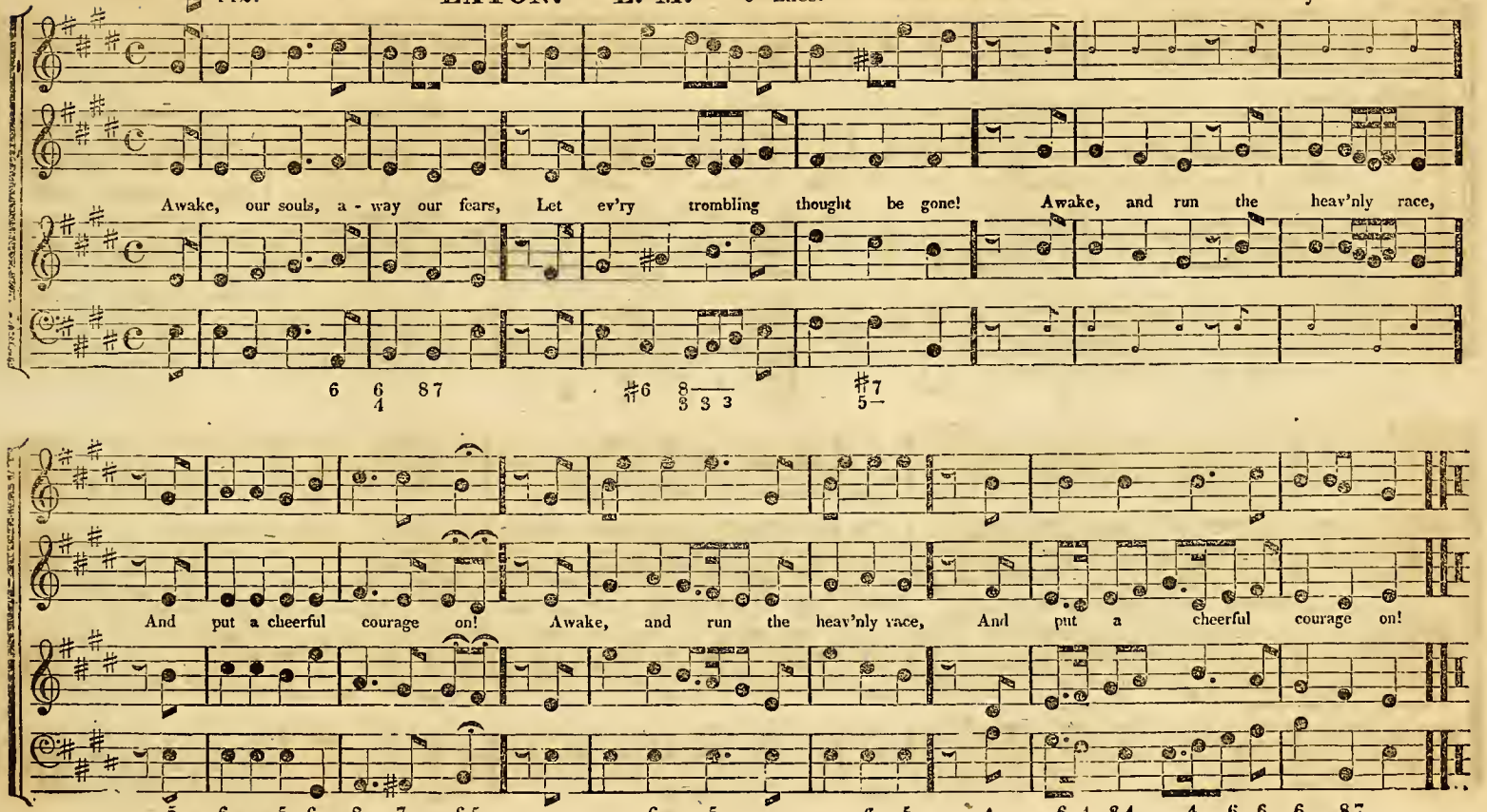
7 6 56 76 5 6 6 5 6 # 65 # # 68 7

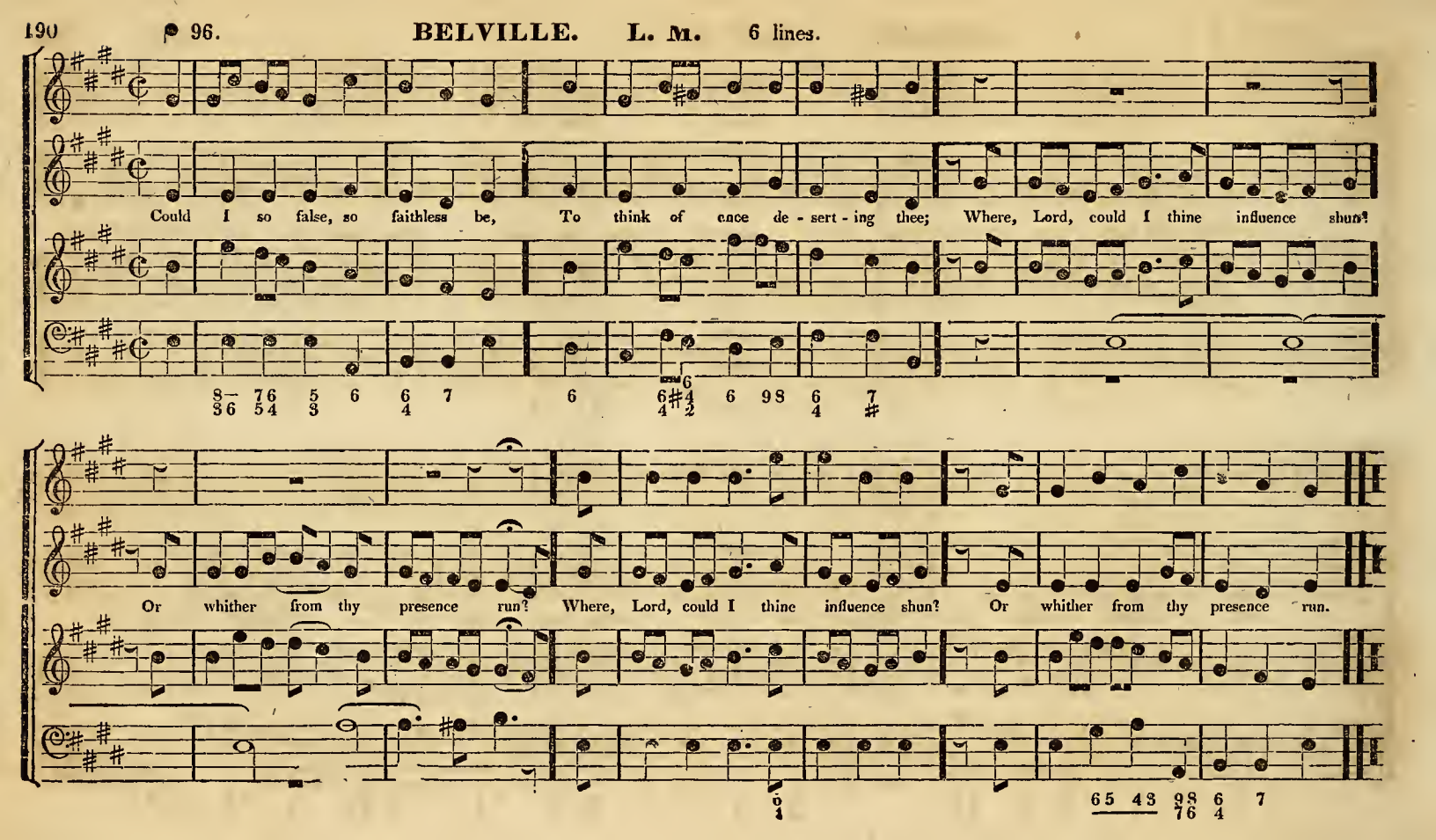

Call me a - way from flesh and sense Thy word, O Lord, can draw me thence; I would o - - bey the voice di - vine,
And all in - - fe - rior joys re - sign— I would o - bey the voice di - vine, And all in - fe - rior joys re - sign.

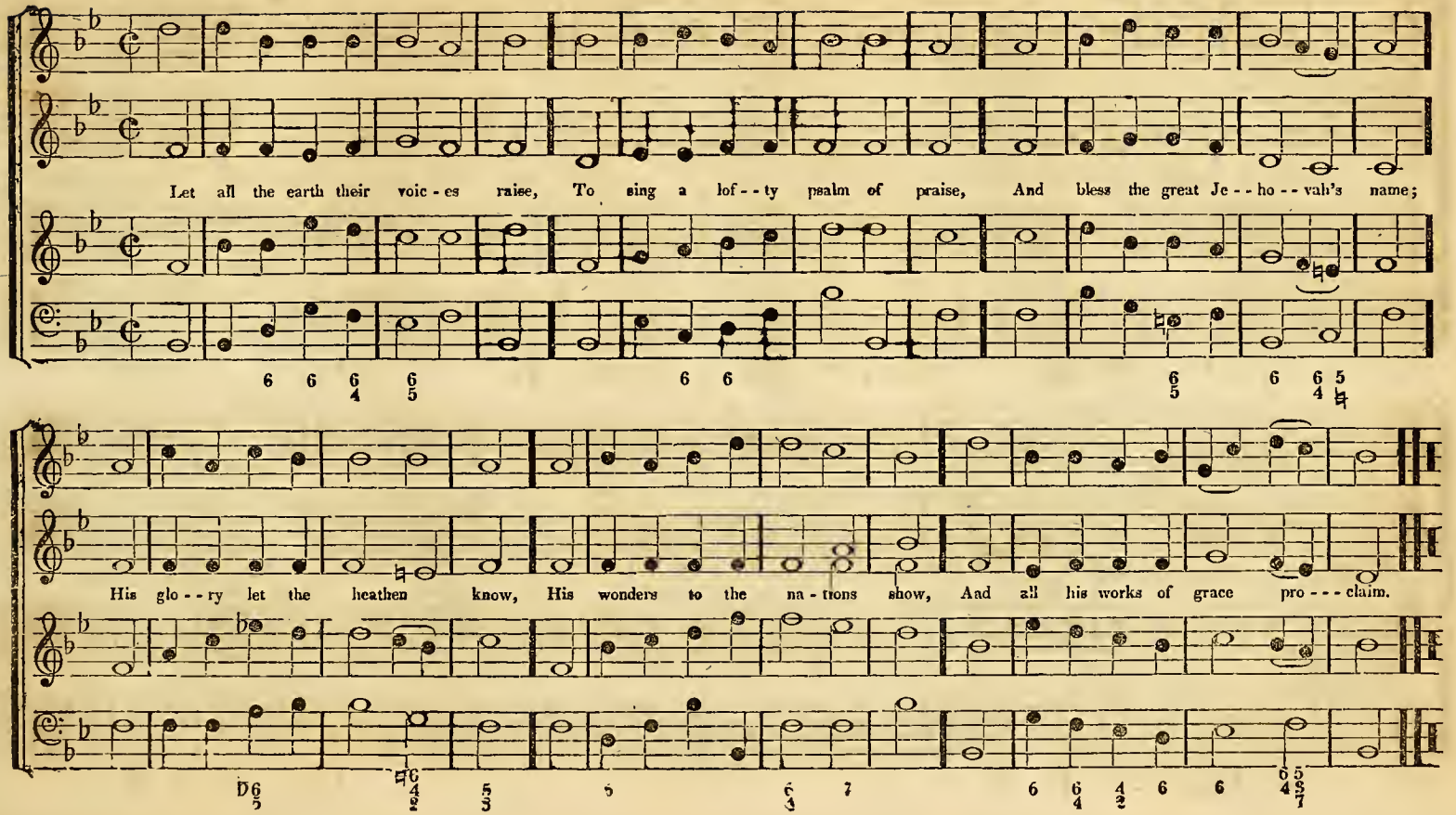
ZION. L. M. 6 lines.

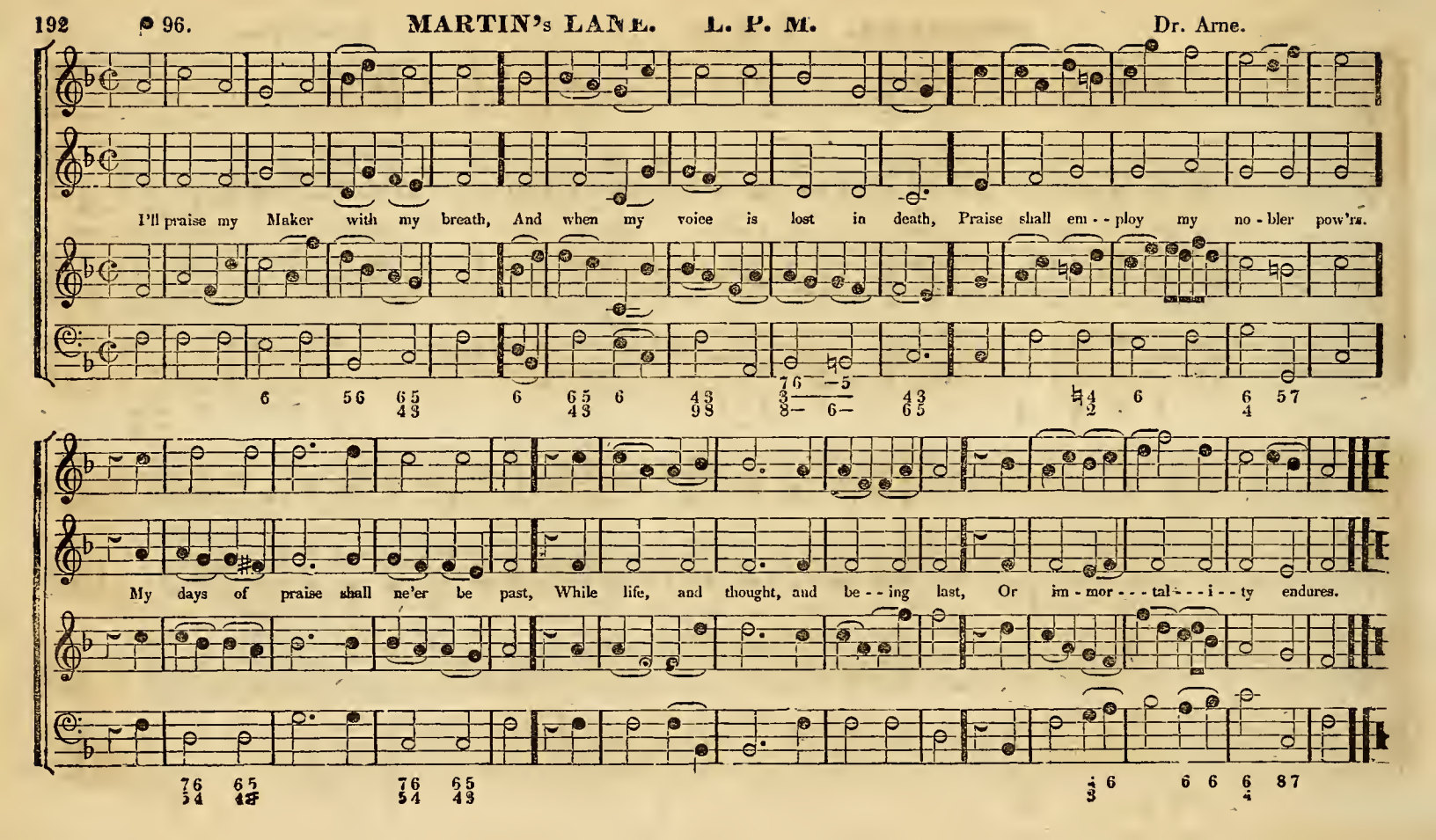
Pleyel

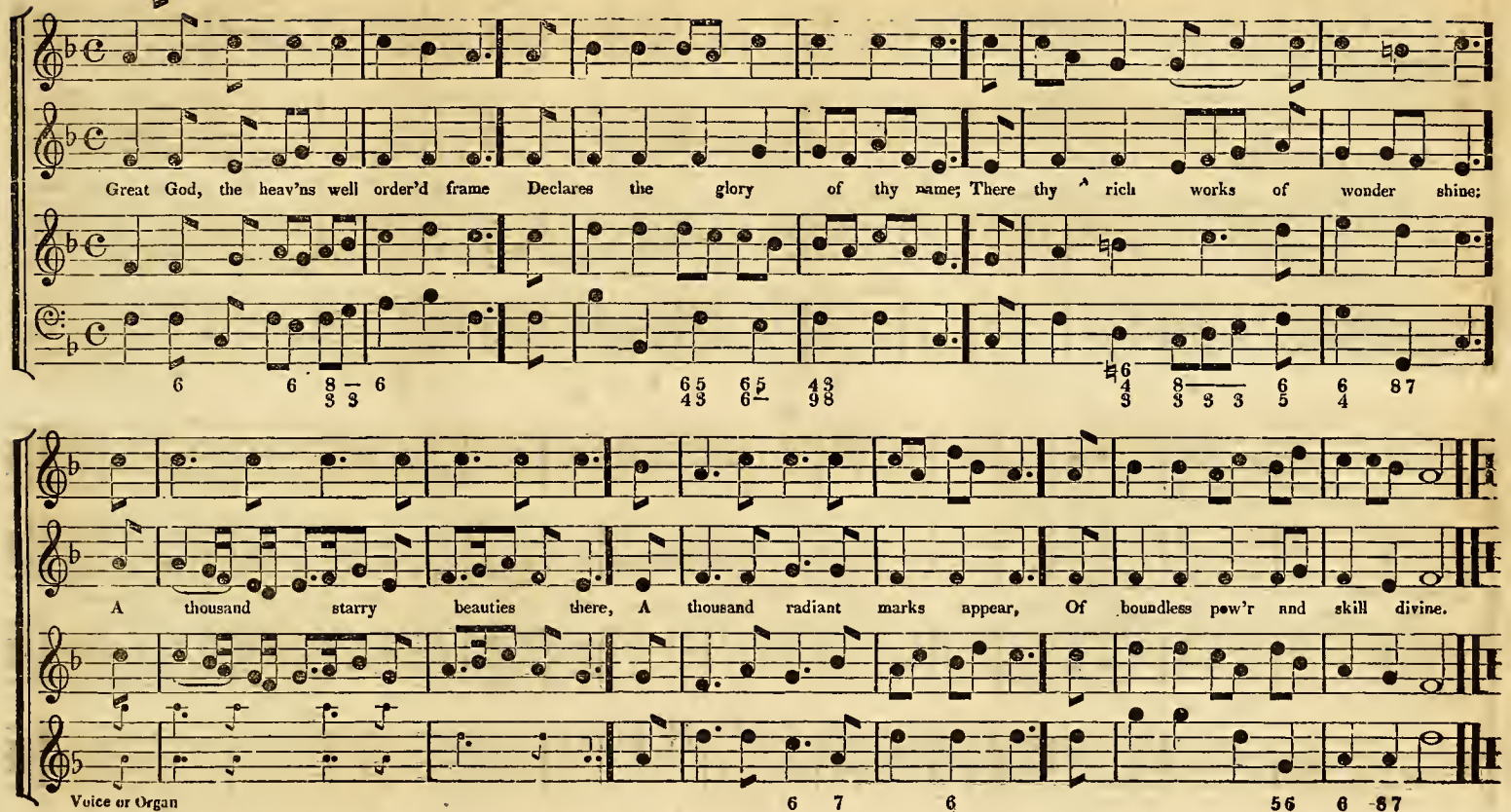


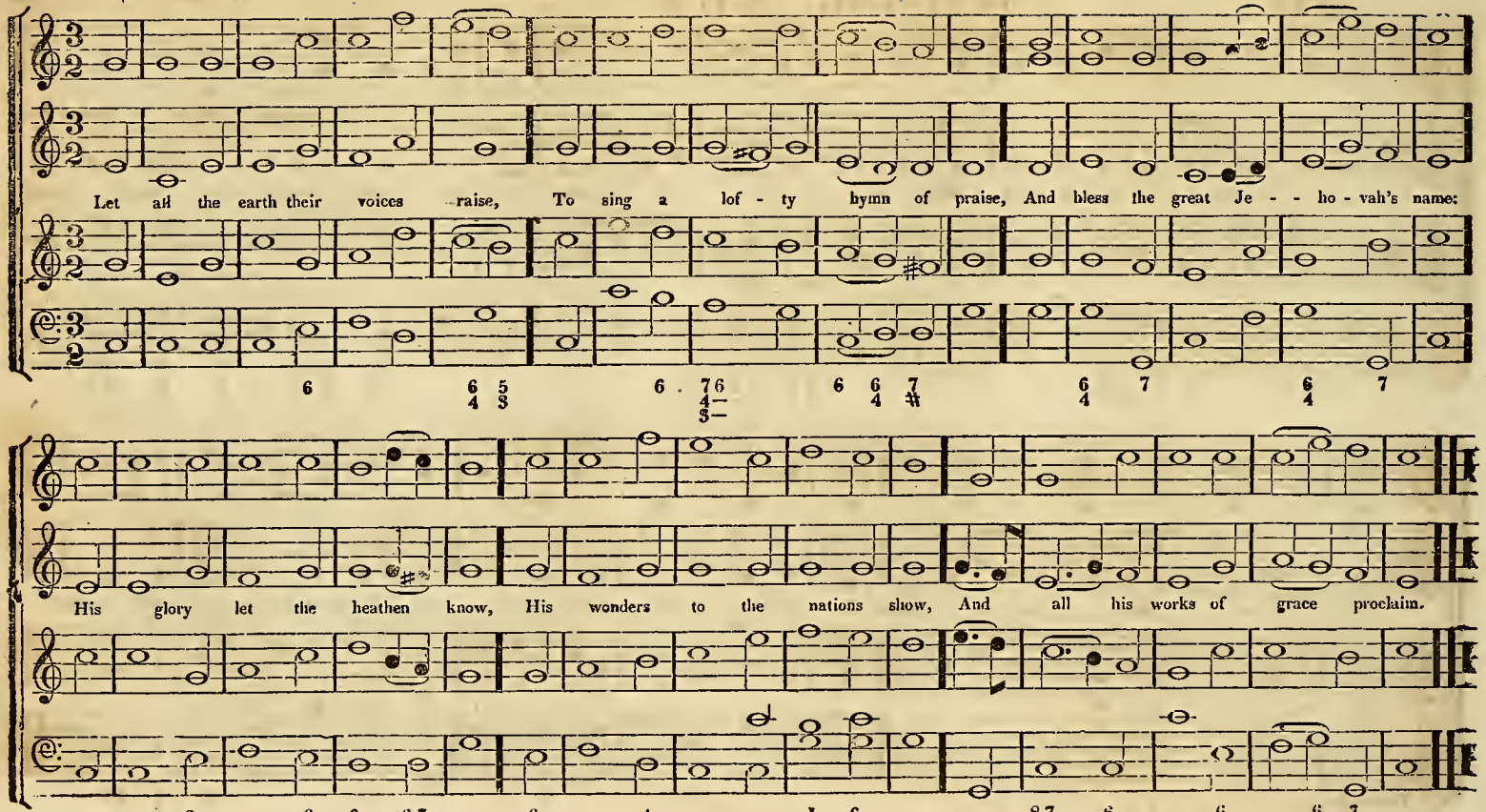

Awake, our souls, a - way our fears, Let ev'ry trembling thought be gone! Awake, and run the heav'nly race,
And put a cheerful courage on! Awake, and run the heav'nly vace, And put a cheerful courage on!

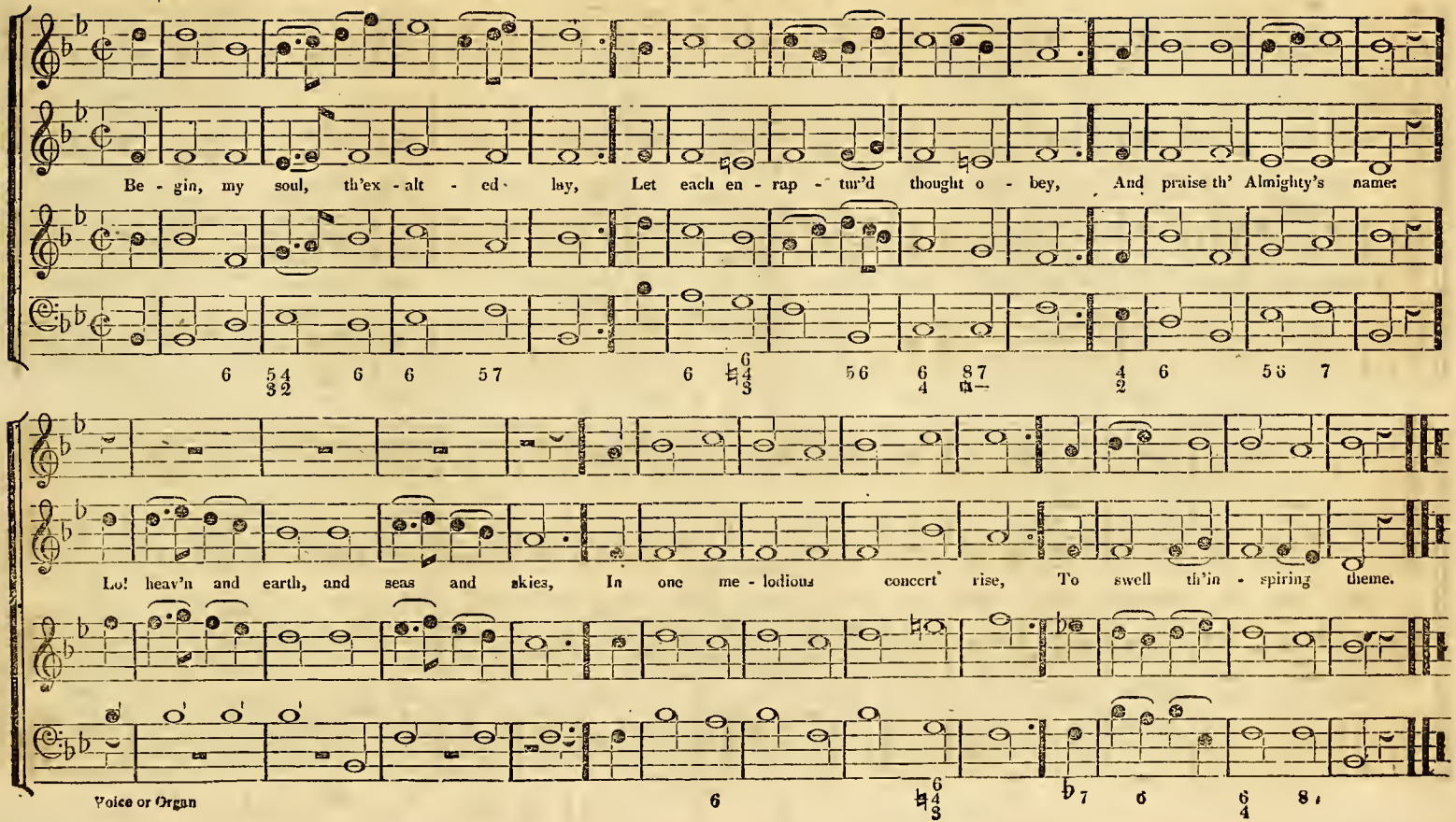

96.
BELVILLE. L. M. 6 lines.
Could I so false, so faithless be, To think of once de - sert - ing thee; Where, Lord, could I thine influence shun?
Or whither from thy presence run? Where, Lord, could I thine influence shun? Or whither from thy presence run.


Let all the earth their voic - es raise, To sing a lof - - ty psalm of praise, And bless the great Je - - ho - - vah's name;
His glo - - ry let the heathen know, His wonders to the na - tions show, And all his works of grace pro - - - claim.


P 96.
MARTIN's LANE. L. P. M.
Dr. Arne.
I'll praise my Maker with my breath, And when my voice is lost in death, Praise shall em - - ploy my no - bler pow'rs.
My days of praise shall ne'er be past, While life, and thought, and be - - ing last, Or im - mor - - - tal - - - i - - ty endures.

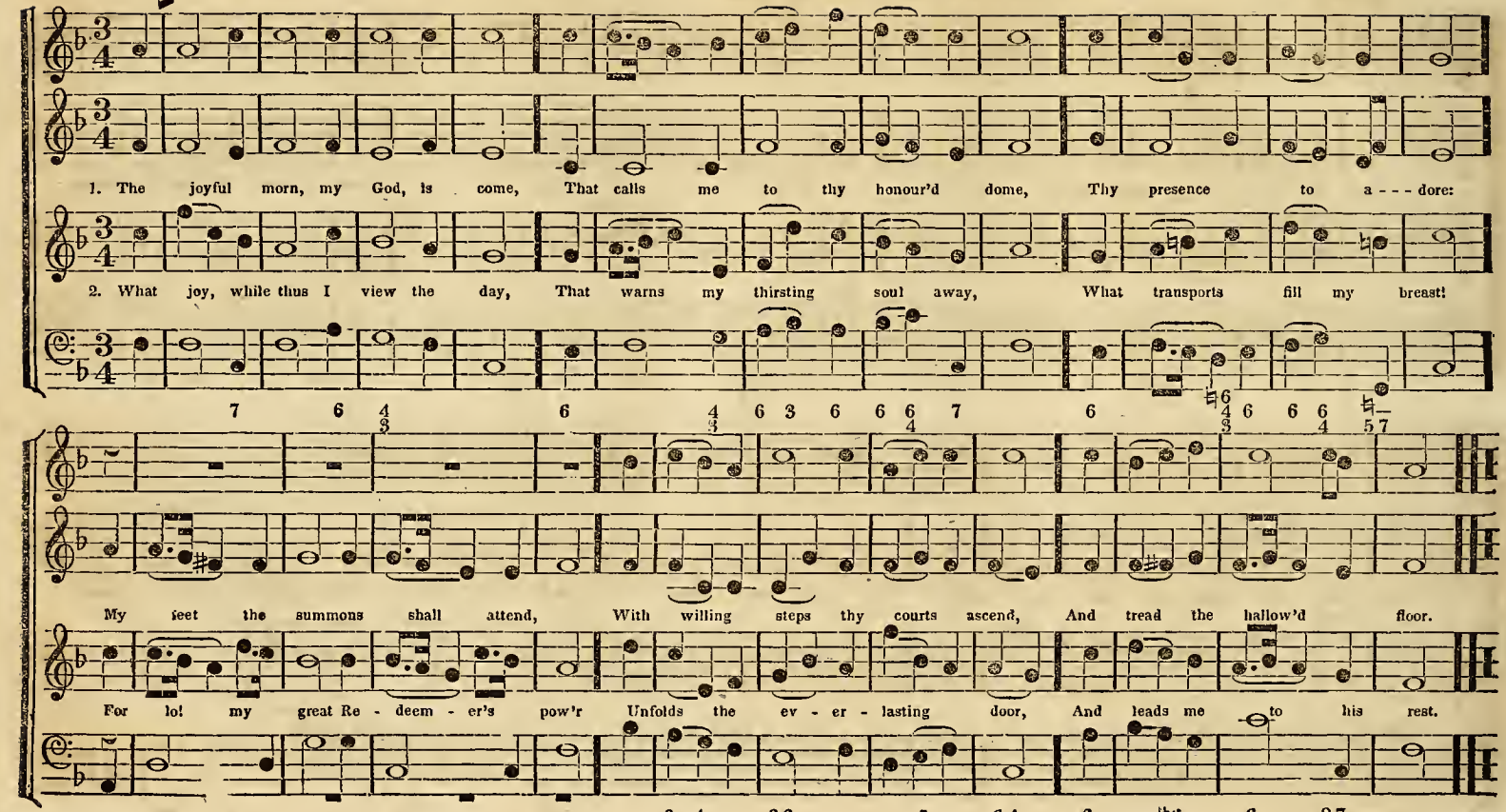

Great God, the heav'ns well order'd frame Declares the glory of thy name; There thy rich works of wonder shine:
A thousand starry beauties there, A thousand radiant marks appear, Of boundless pow'r and skill divine.
Voice or Organ


Let all the earth their voices raise, To sing a lof - ty hymn of praise, And bless the great Je - - ho - vah's name:
His glory let the heathen know, His wonders to the nations show, And all his works of grace proclaim.


Be - gin, my soul, th'ex - alt - ed lay, Let each en - rap - tur'd thought o - bey, And praise th' Almighty's name:
Lo! heav'n and earth, and seas and skies, In one me - lodious concert rise, To swell th'in - spiring theme.
Voice or Organ

KEW. C. P. M.

Dr. Randall.



Largo e Piano.

1. O thou, that hear'st the pray'r of faith, Wilt thou not save a soul from death, That casts it - self on thee?—

2. Slain in the guilty sinner's stead, His spotless righteousness I plead, And his a - vail - ing blood:

3. Then snatch me from e - ter - nal death, The spirit of a - dop - tion breathe, His con - so - la - tions send:

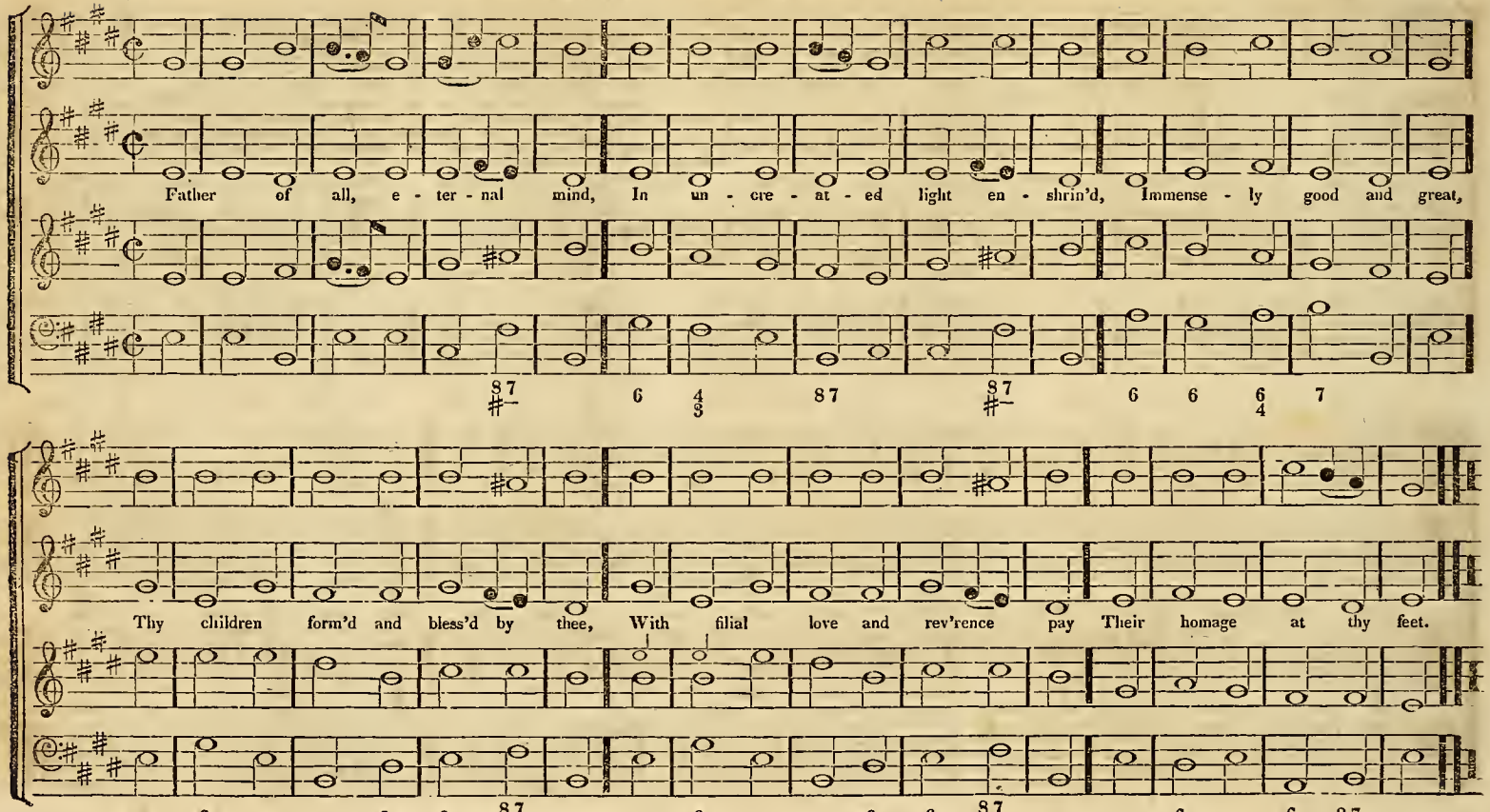
4. The King of terrors then would be A welcome mes - sen ger to me, To bid me come a - way:

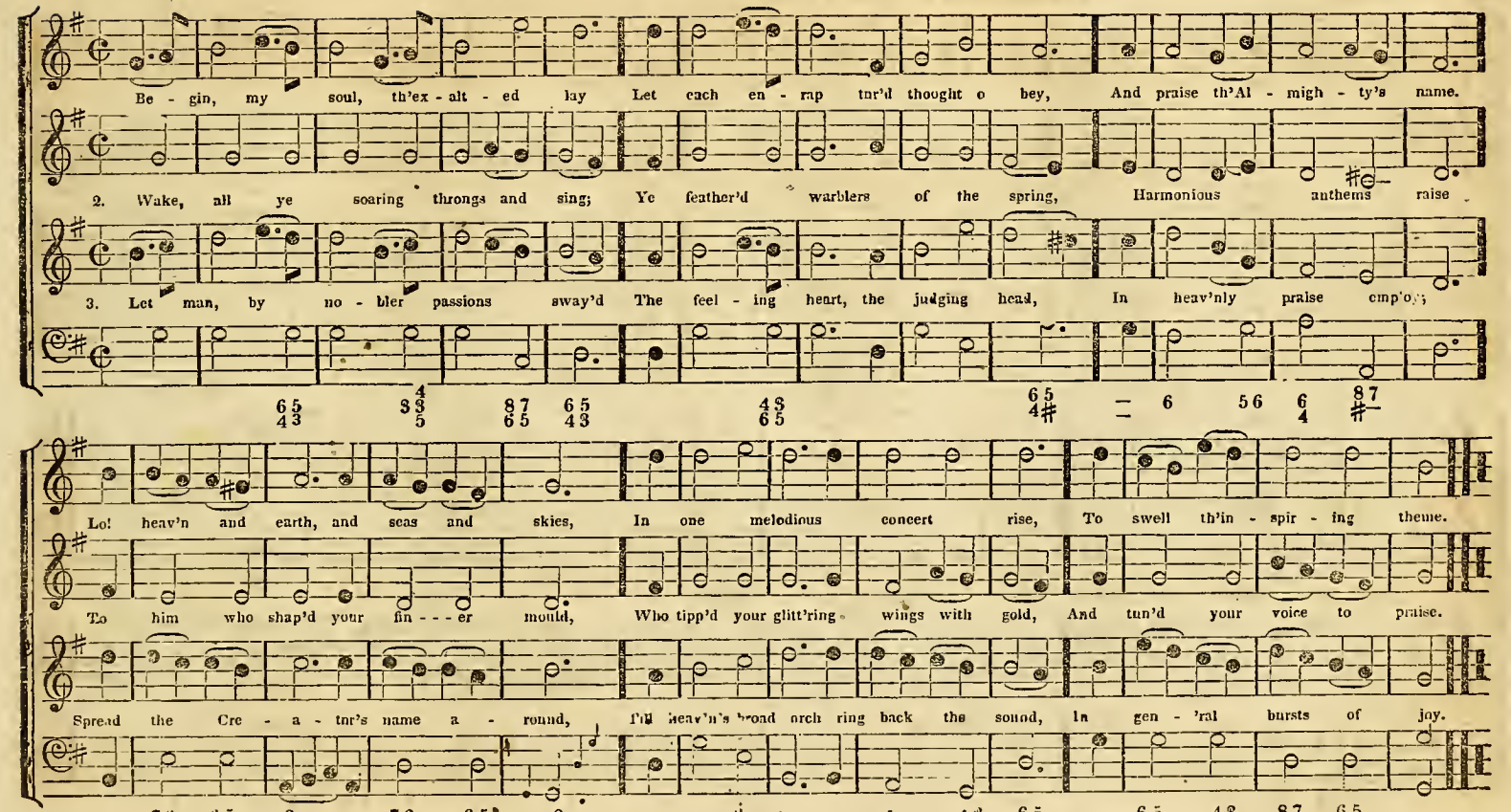
I have no refuge of my own, But fly to what my Lord hath done And suffer'd once for me.

Thy righteousness my robe shall be, Thy merit shall a - tone for me, And bring me near to God.

By him some word of life im - part, And sweetly whisper to my heart, "Thy Maker is thy friend."—

Unclog'd by earth or earthly things I'd mount, I'd fly with eager wings To ev - er - las - ting day


Father of all, e - ter - nal mind, In un - cre - at - ed light en - shrin'd, Immense - ly good and great,
Thy children form'd and bless'd by thee, With filial love and rev'rence pay Their homage at thy feet.

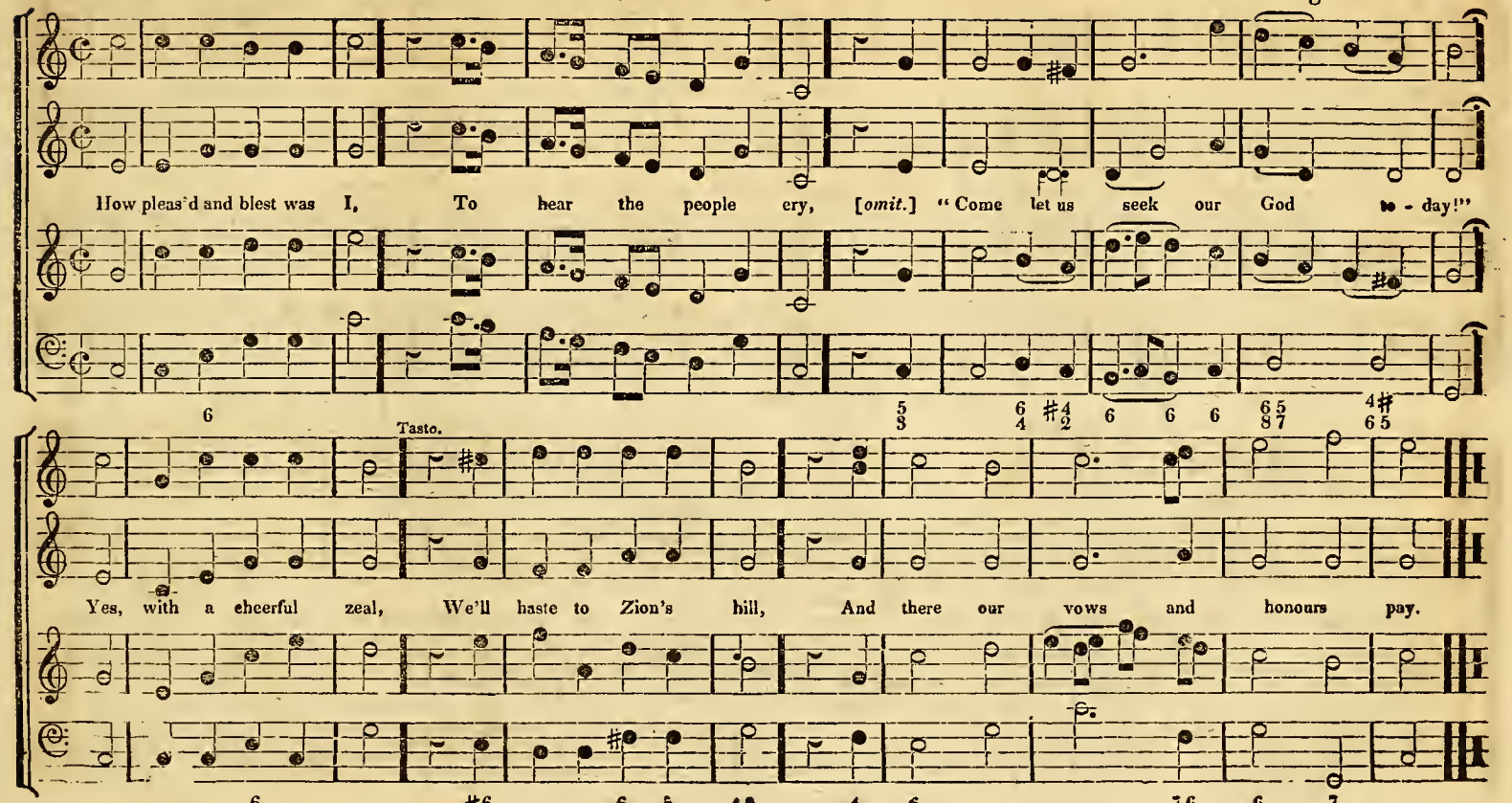

Be - gin, my soul, th'ex - alt - ed lay Let each en - rap tur'd thought o bey, And praise th'Al - migh - ty's name.
2. Wake, all ye soaring throngs and sing; Ye feather'd warblers of the spring, Harmonious anthems raise
3. Let man, by no - bler passions sway'd The feel - ing heart, the judging head, In heav'nly praise emp'oy;
Lo! heav'n and earth, and seas and skies, In one melodious concert rise, To swell th'in - spir - ing theme.
To him who shap'd your fin - - - er mould, Who tipp'd your glitt'ring wings with gold, And tun'd your voice to praise.
Spread the Cre - a - tor's name a - round, Till heav'n's broad arch ring back the sound, In gen - 'ral bursts of joy.

WORSHIP.* S. P. M.

How pleasant 'tis to see, Kin - dred and friends a - gree, Each in his proper sta - - tion move,

And each fulfil his part, With sympathizing heart, In all the cares of life and love.

An alteration has been made in the first part of this tune, so as to produce uniformity of rhythm throughout


How pleas'd and blest was I, To hear the people cry, [omit.] "Come let us seek our God to - day!"
Tasto.
Yes, with a cheerful zeal, We'll haste to Zion's hill, And there our vows and honours pay.

BETHEL. S. P. M

How pleas'd and blest was I, To hear the people cry, "Come let us seek our God to-day!" Yes, with a cheerful zeal,

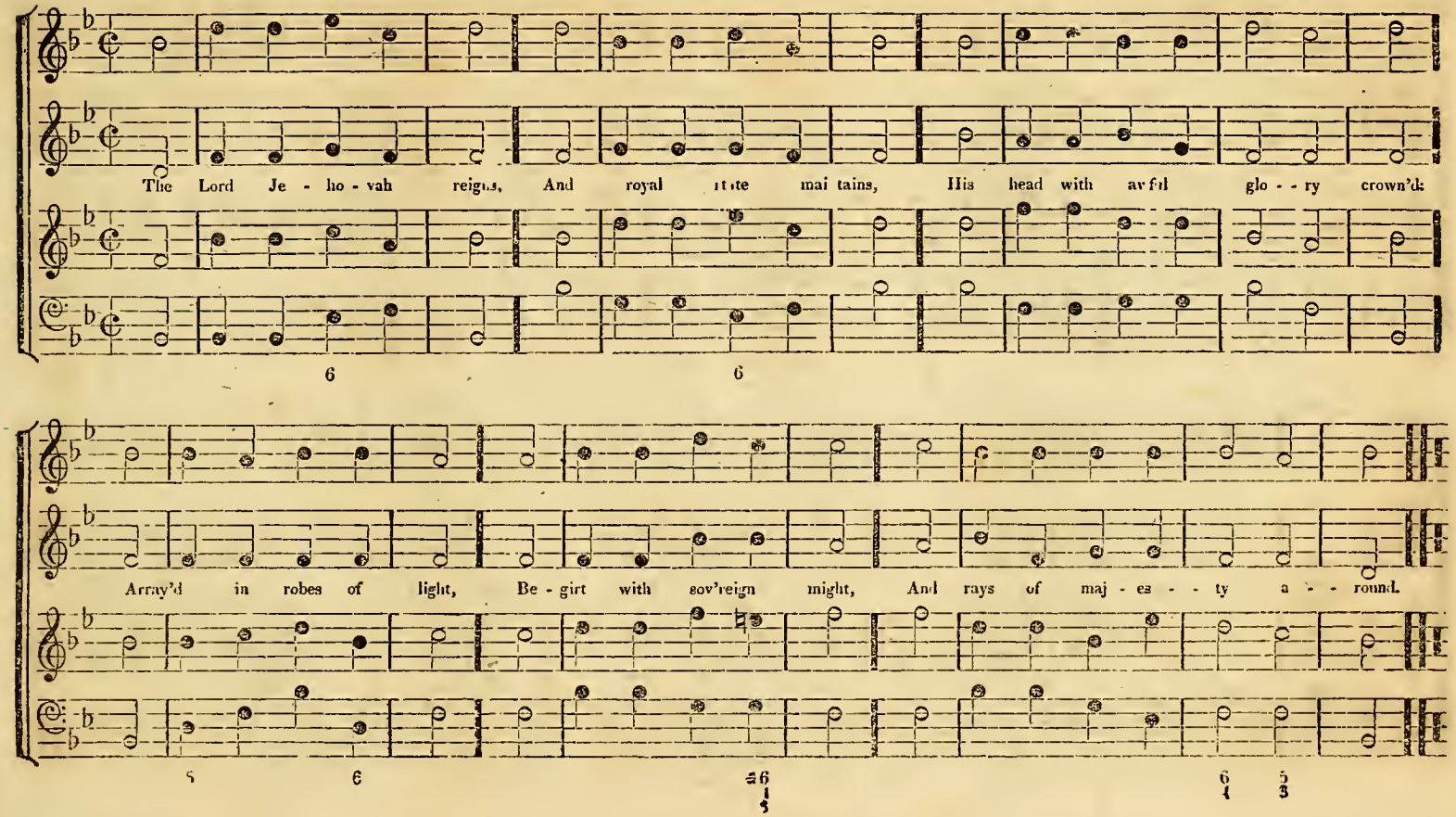
Tasto.

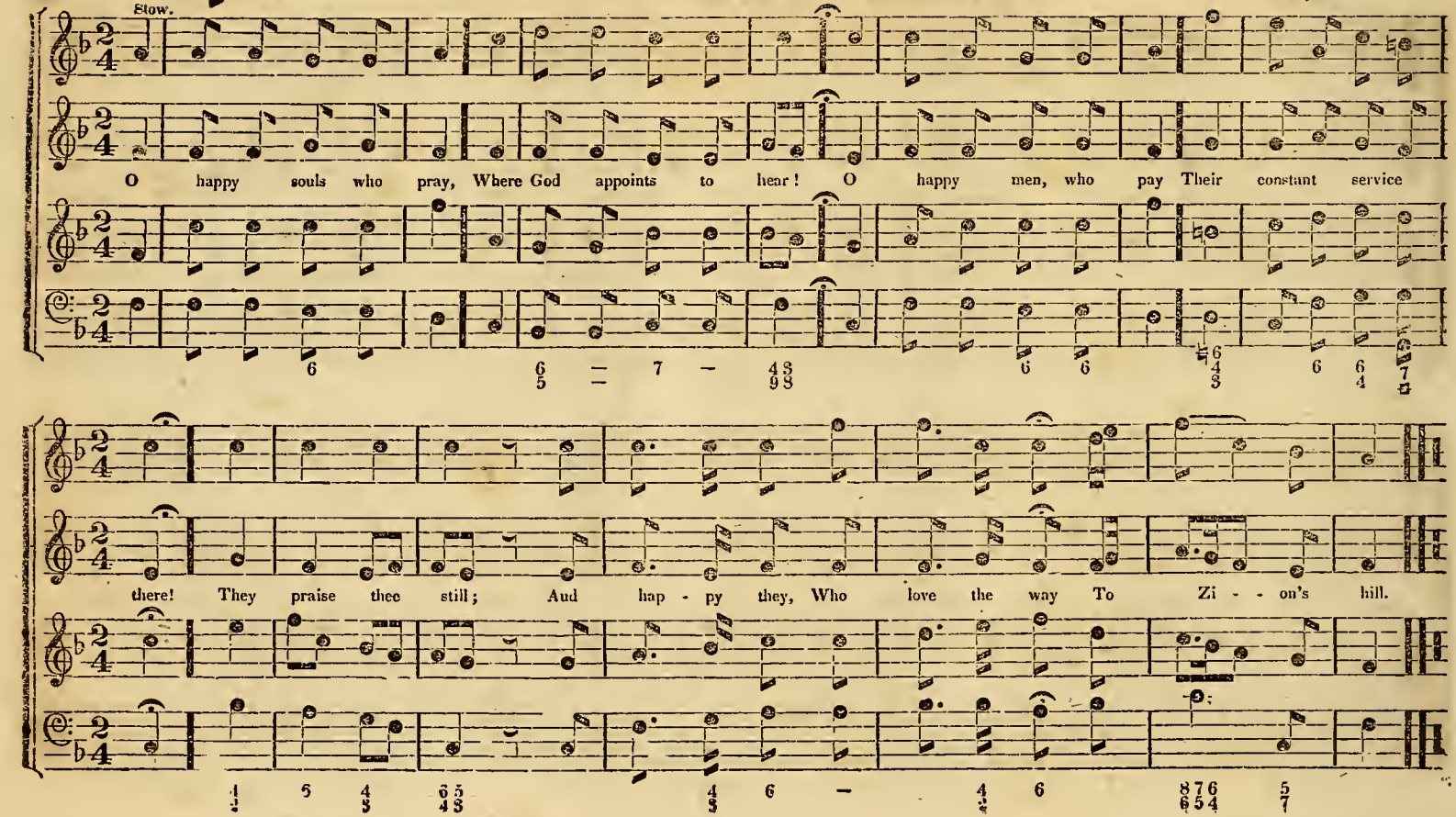
Soli.*

Tutti.

We'll haste to Zi - on's hill, And there our vows and hon - - ors pay— And there our vows and honors pay.

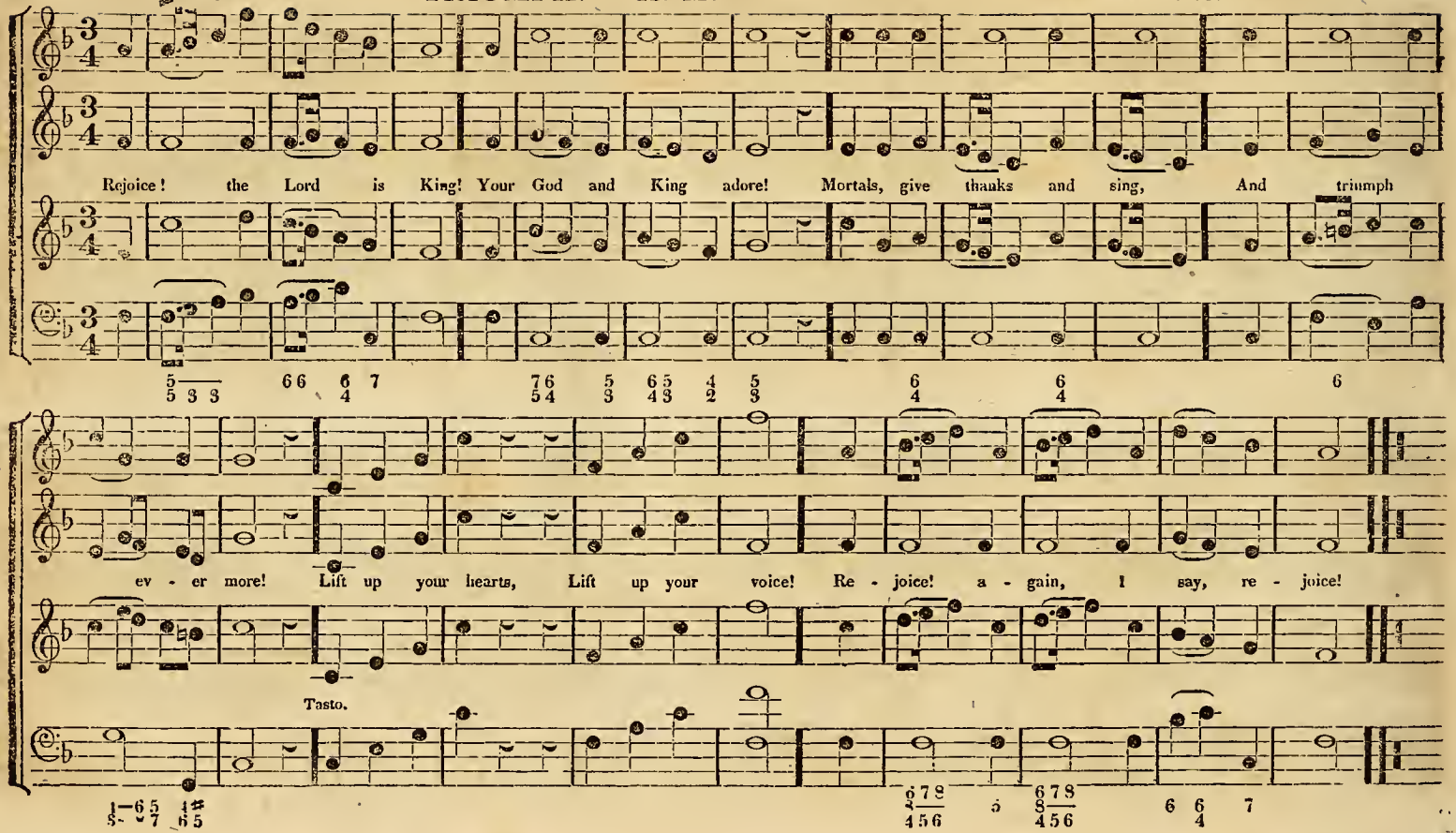
* Let this passage be sung alternately by Trebles and Tenors.

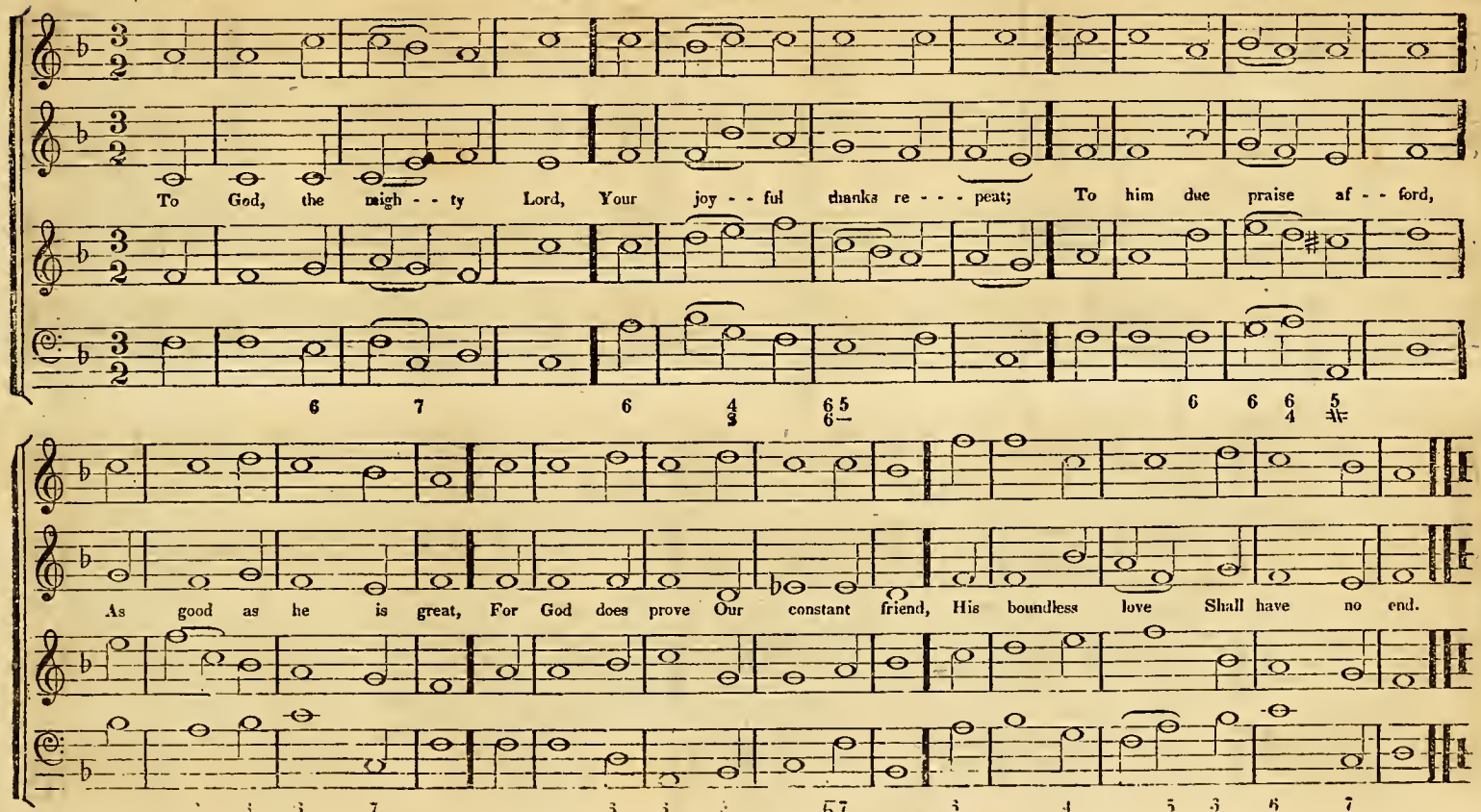

The Lord Je - ho - vah reigns, And royal state mai tains, His head with awful glo - - ry crown'd:
Array'd in robes of light, Be - girt with sov'reign might, And rays of maj - es - - ty a - - round.


Slow.
O happy souls who pray, Where God appoints to hear! O happy men, who pay Their constant service
there! They praise thee still; And hap - py they, Who love the way To Zi - - on's hill.

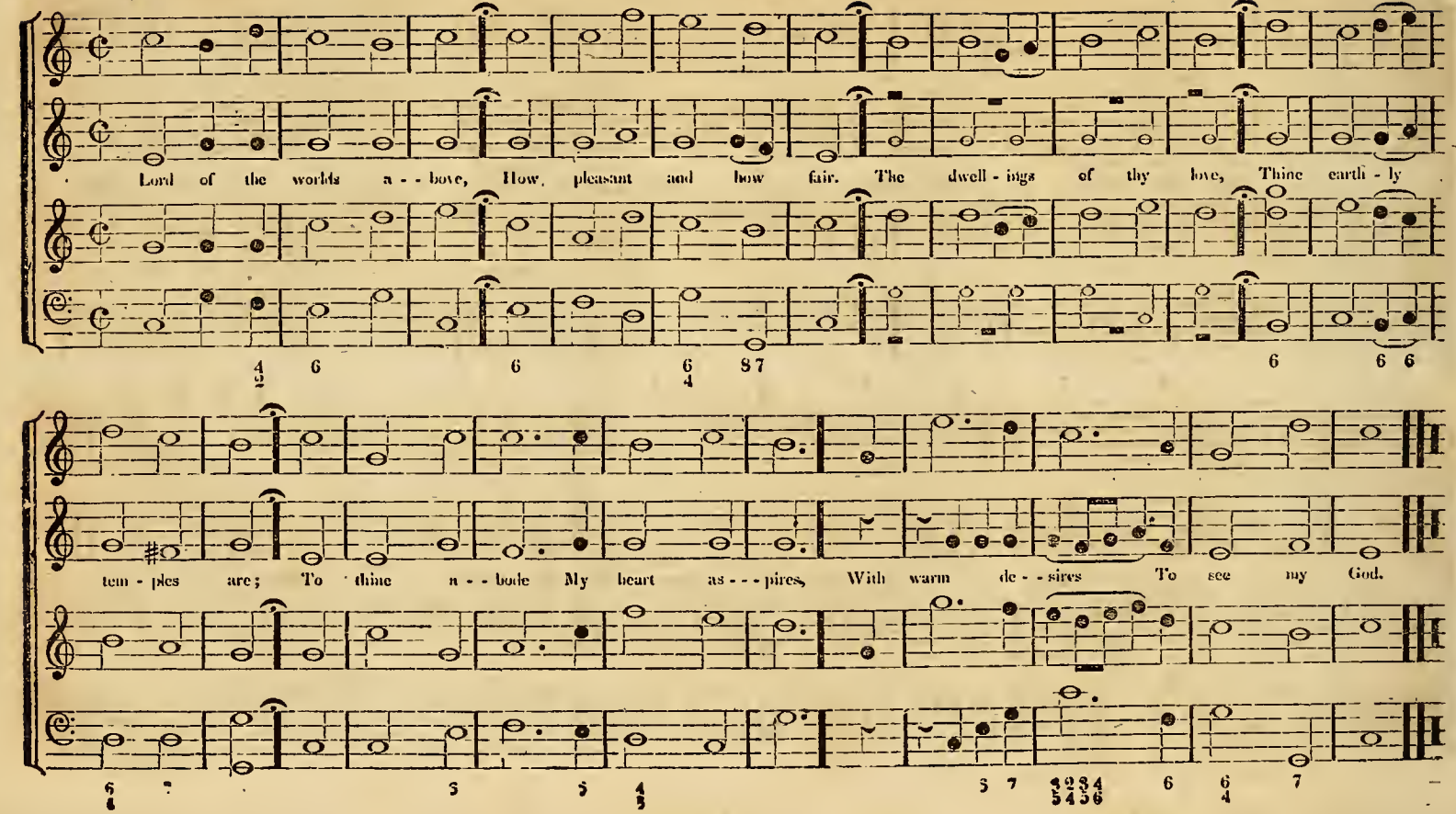
100. ACTON. H. M.

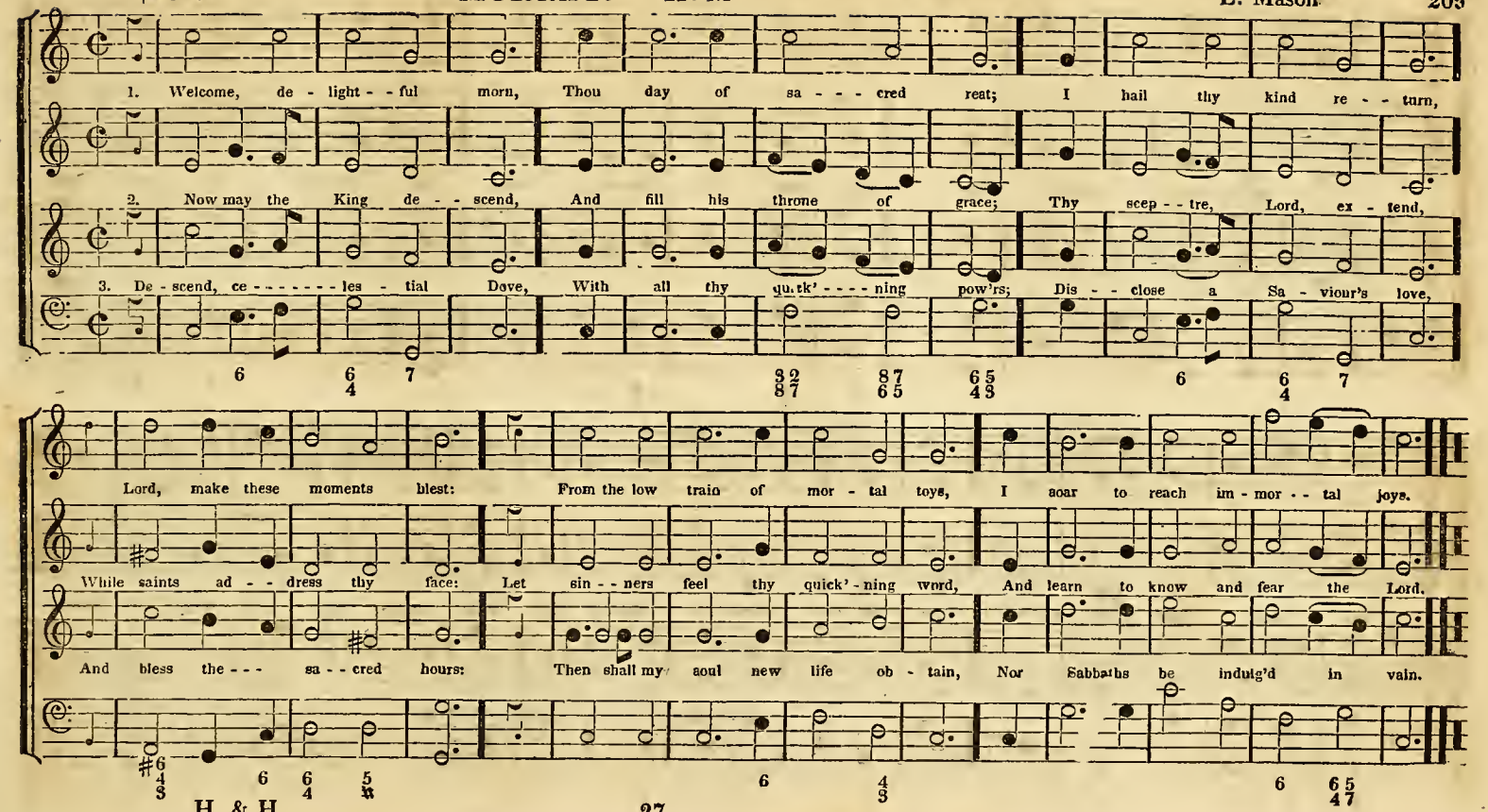
To God the mighty Lord, Your joy - ful thanks re - peat; To him due praise af - ford, As good as he is great, For God does prove Our constant friend, His boundless love Shall have no end.


126.
TRIUMPH. H. M.
Lockhart.
Rejoice! the Lord is King! Your God and King adore! Mortals, give thanks and sing, And triumph
ev - er more! Lift up your hearts, Lift up your voice! Re - joice! a - gain, I say, re - joice!
Tasto.


To God, the migh - - ty Lord, Your joy - - ful thanks re - - - peat; To him due praise af - - ford,
As good as he is great, For God does prove Our constant friend, His boundless love Shall have no end.

WATERTOWN. H. M.

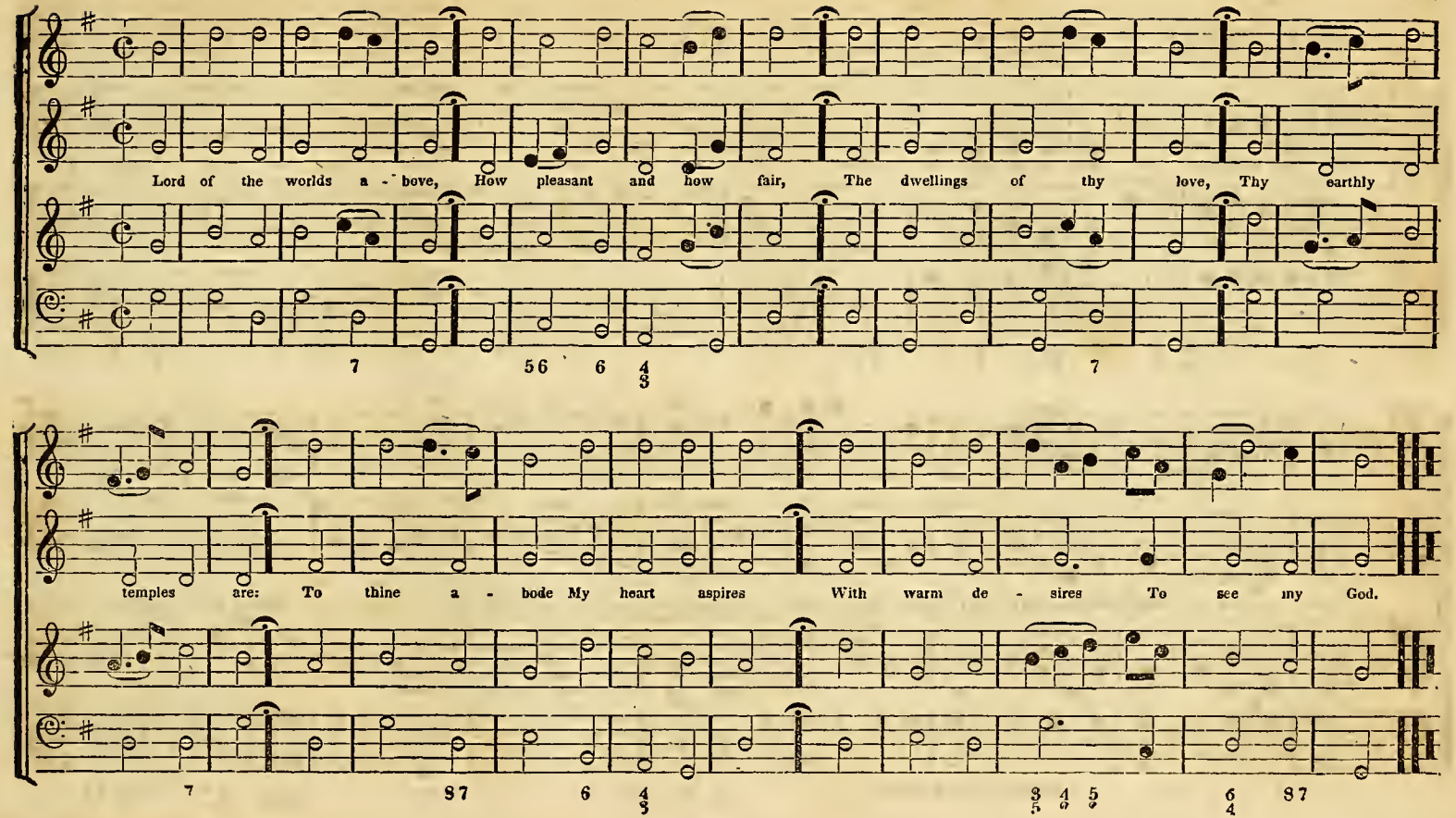



1. Welcome, de - light - - ful morn, Thou day of sa - - - cred reat; I hail thy kind re - - turn,
2. Now may the King de - - scend, And fill his throne of grace; Thy scep - - tre, Lord, ex - tend,
3. De - scend, ce - - - - - - - les - tial Dove, With all thy quick' - - - - ning pow'rs; Dis - - close a Sa - viour's love,
Lord, make these moments blest: From the low train of mor - tal toys, I soar to reach im - mor - - tal joys.
While saints ad - - dress thy face: Let sin - - ners feel thy quick' - ning word, And learn to know and fear the Lord.
And bless the - - - sa - - cred hours: Then shall my soul new life ob - tain, Nor Sabbaths be indulg'd in vain.

♩ 112. **SHAFTSBURY. H. M** W. Burney

A - - wake, our drowsy souls, And burst ths slothful band; The wonders of this day,

Our noblest songs de - mand. Au - spi - cious morn; Thy blissful rays Bright seraphs hail, In songs of praise.


Lord of the worlds a - bove, How pleasant and how fair, The dwellings of thy love, Thy earthly
temples are: To thine a - bode My heart aspires With warm de - sires To see my God.

100. **WEYMOUTH.*** H. M. Rev. R. Harrison

All hail, triumphant Lord, Who sav'st us by thy blood; Wide be thy name a - dor'd, Thou ris - - ing; reigning God.

With thee we rise, With thee we reign, And empires gain Beyond the skies—With thee we rise, With thee we reign, And empires gain Beyond the skies.

Arranged by Thos. Hastings

80. HARWICH. H. M.

I give immortal praise, To God the Father's love, For all my comforts here, And better hopes above: He sent his own E - ter - nal Son, To die for crimes That man had done.

80. DARWELL's. H. M.

Rev. Dr. Darwell.

Awake! awake! arise, And hail the glorious morn: Hark! how the angels sing, "To you a Saviour's born." Now let our hearts, In concert move, And ev'ry tongue Be tun'd to love.

Tasto.

HADDAM. H. M.

The Lord Je - ho - vah reigns, His throne is fix'd on high; The garments he assumes Are light and ma - jes - ty:

His glo - ries shine with beams so bright, No mor - - tal eye can bear the sight.

♩ 86 **PLAINFIELD. H. M.** ♩ 120.

I give immortal praise, To God the Father's love, For all my comforts here, And better hopes above: He sent his own E - ter - nal Son, To die for crimes That man had done.

♩ 92. **EDYFIELD.** Sevens. C. L. Latrobe.

Lord, submissive make us go! Gladly leaving all below; Only thou our leader be, And we then will follow thee.

♩ 88. **HOTHAM.** Sevens. Dr. Madan.

1. Jesus refuge of my soul, Let me to thy bosom fly; While the raging billows roll, While the tempest still is high; All my trust on

2. Other refuge have I none,—Helpless hangs my soul on thee! Leave, oh! leave me not alone! Still support and comfort me! Hide me, O my

6 6 6 7 43 4 6 6 7 6 6 65 43 65 6 64 6 6 6 87 6 6 4
4 98 2 4 98 43 4 2 4 3

thee is stay'd; All my hope from thee I bring; Cover my defenceless head, With the shadow of thy wing— With the shadow of thy wing.

Saviour! hide, Till the storm of life be past; Safe in - to the haven guide; Oh, receive— Oh, receive— Oh, receive my soul at last.

86 5 8765 66 6 87 6 5 67 86 43 6 5 56 6 87
14 3 3 4 4 3 5 65 4 3 4

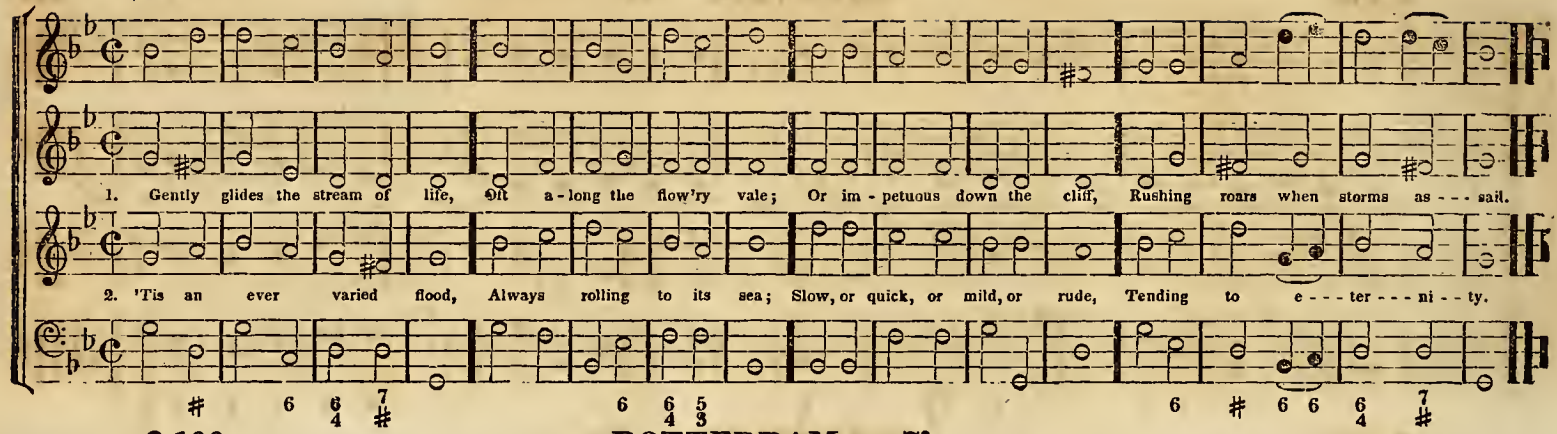
100. **PRENTISS.** 7's.

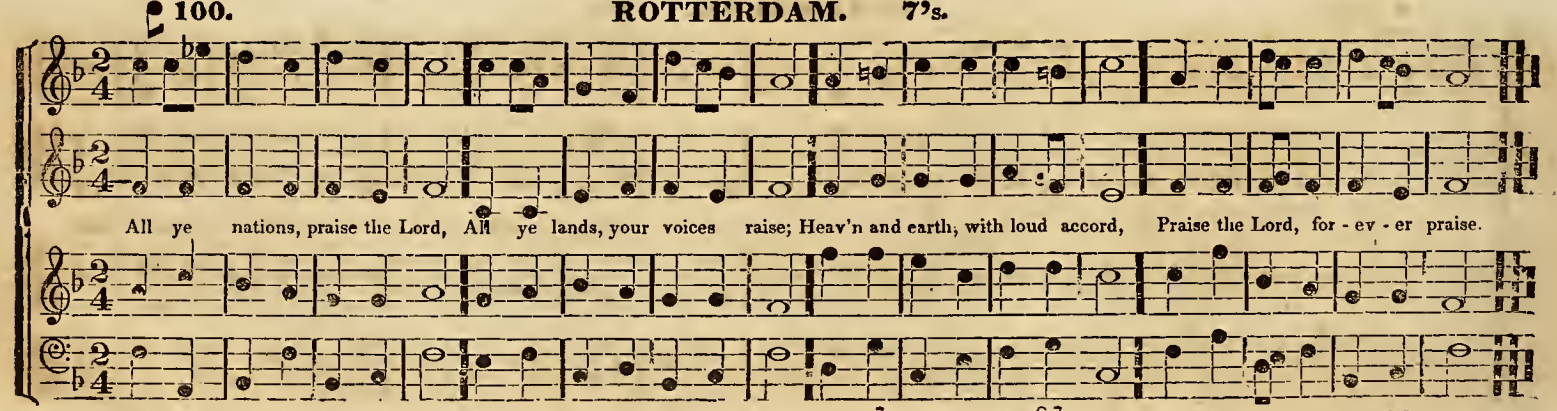
Haste, O Sinner, now be wise, Stay not for the morrow's sun, Wisdom, if you still despise, Harder is it to be won.

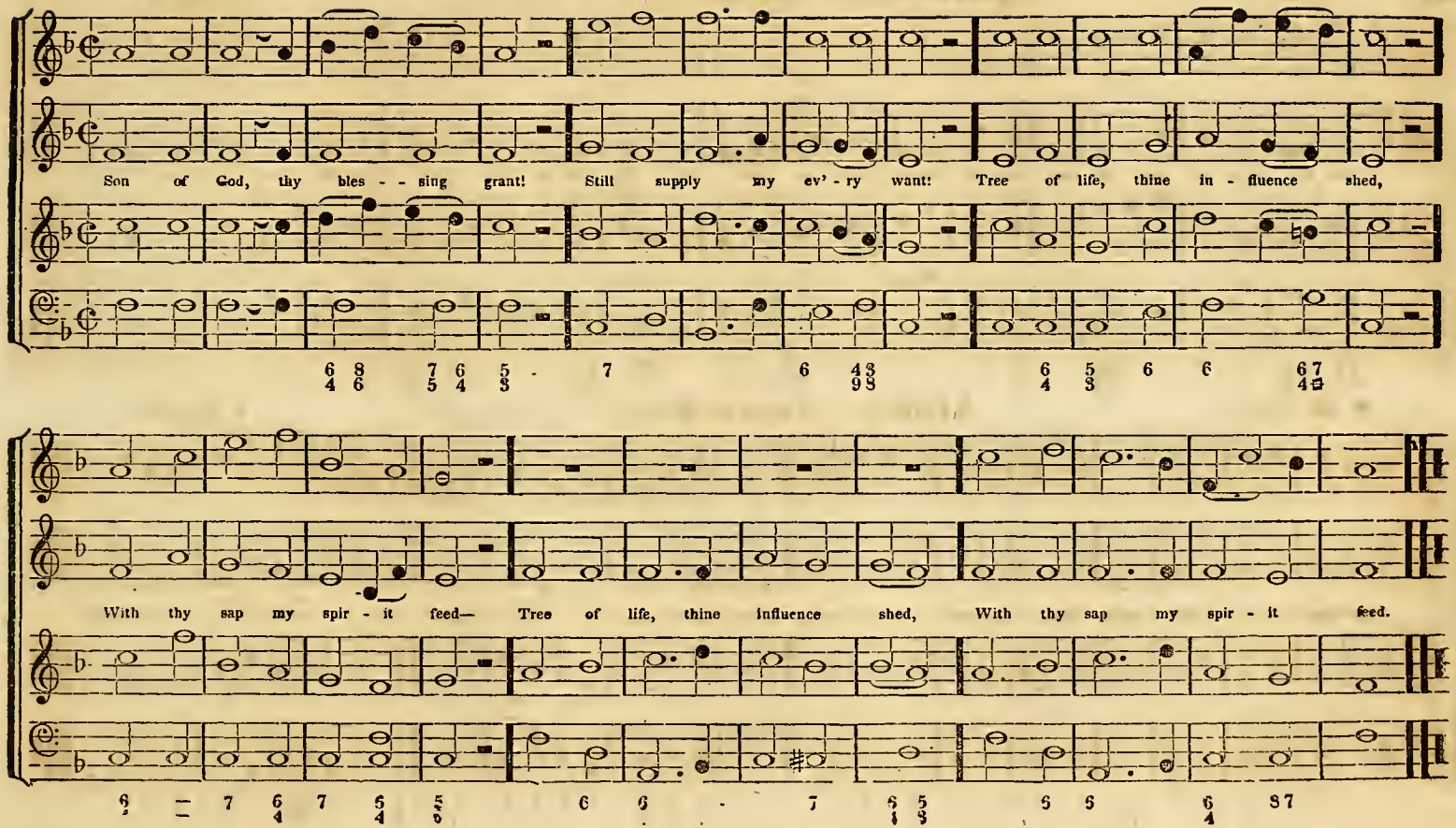
100. **NUREMBURG.** 7's.

Once I thought my mountain strong, Firmly fix'd, no more to move;
Then my Saviour was my song, Then my soul was fill'd with love; Those were happy, golden days, Sweetly spent in prayer and praise.

H & H


86
NORWICH. Sevens
L. Mason
1. Gently glides the stream of life, Oft a-long the flow'ry vale; Or im-petuous down the cliff, Rushing roars when storms as---sail.
2. 'Tis an ever varied flood, Always rolling to its sea; Slow, or quick, or mild, or rude, Tending to e---ter---ni--ty.


100.
ROTTERDAM. 7's.
All ye nations, praise the Lord, All ye lands, your voices raise; Heav'n and earth, with loud accord, Praise the Lord, for-ev-er praise.


Son of God, thy bles - - sing grant! Still supply my ev' - ry want! Tree of life, thine in - fluence shed,
With thy sap my spir - it feed— Tree of life, thine influence shed, With thy sap my spir - it feed.

P 66

ALCESTER. Sevens.

Now the shades of night are gone, Now the morning light is come, Lord, may we be thine to-day, Drive the shades of sin a - way.

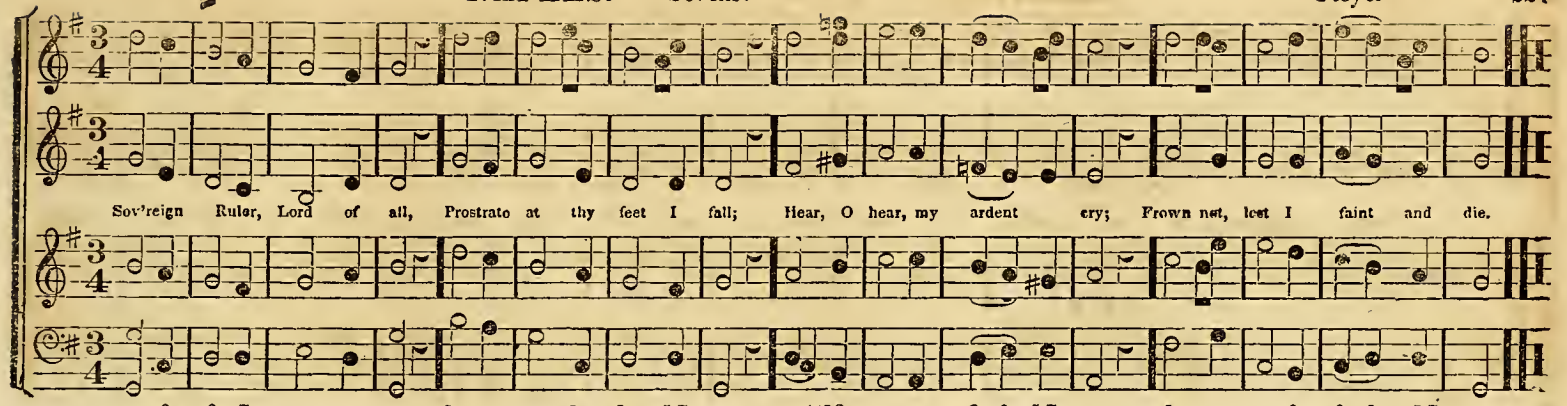
P 80.

ALSEN. 7's, or 8's & 7's.

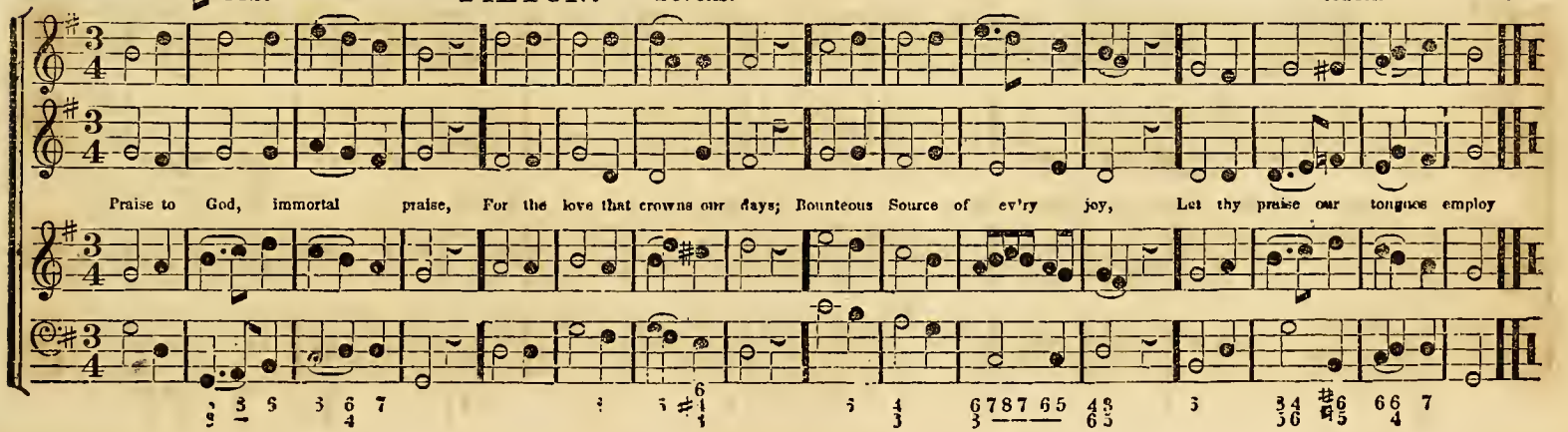
F. L. Abel.

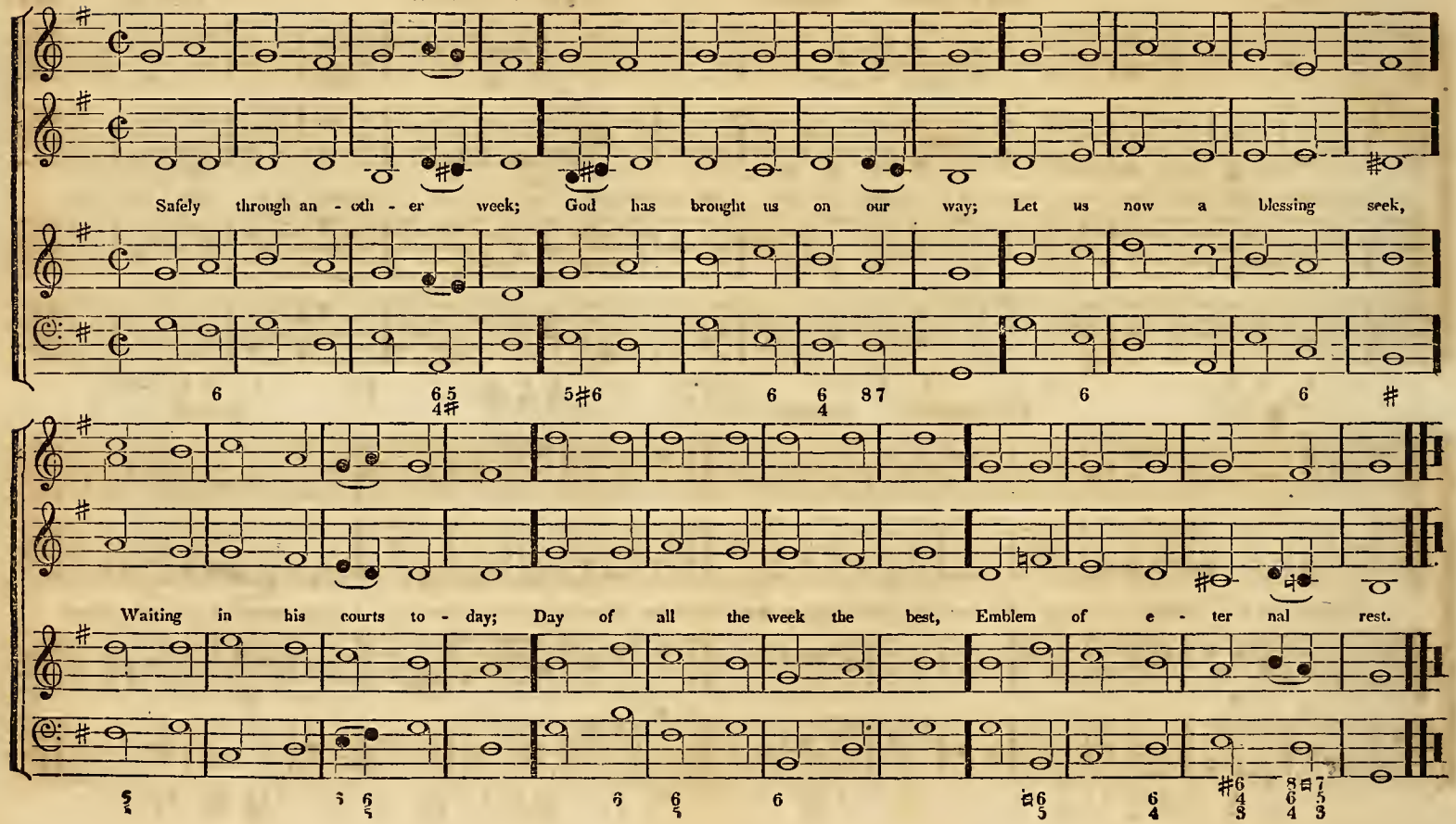
Sov'reign Ruler of the skies, Ever gracious, ever wise; All my times are in thy hand, All e - vents at thy command.

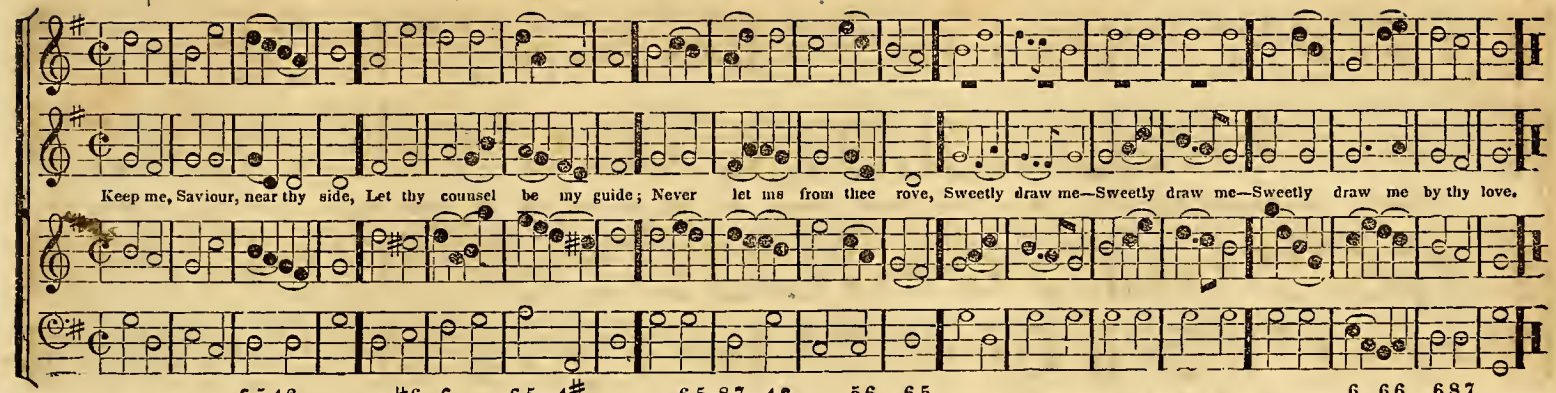
♩ 100. **NAPLES.** Sevens. Pleyel

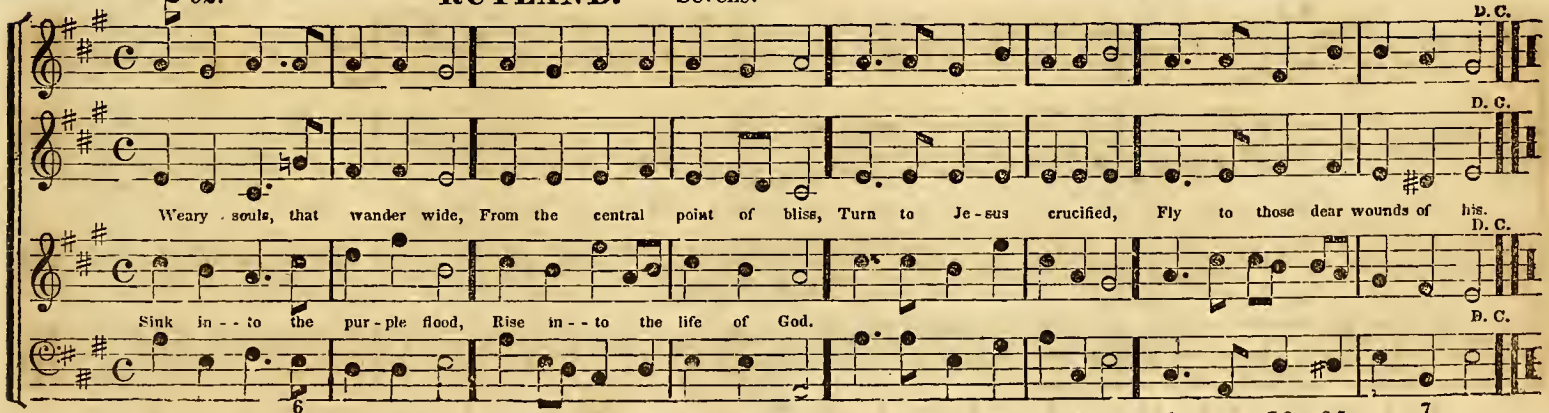


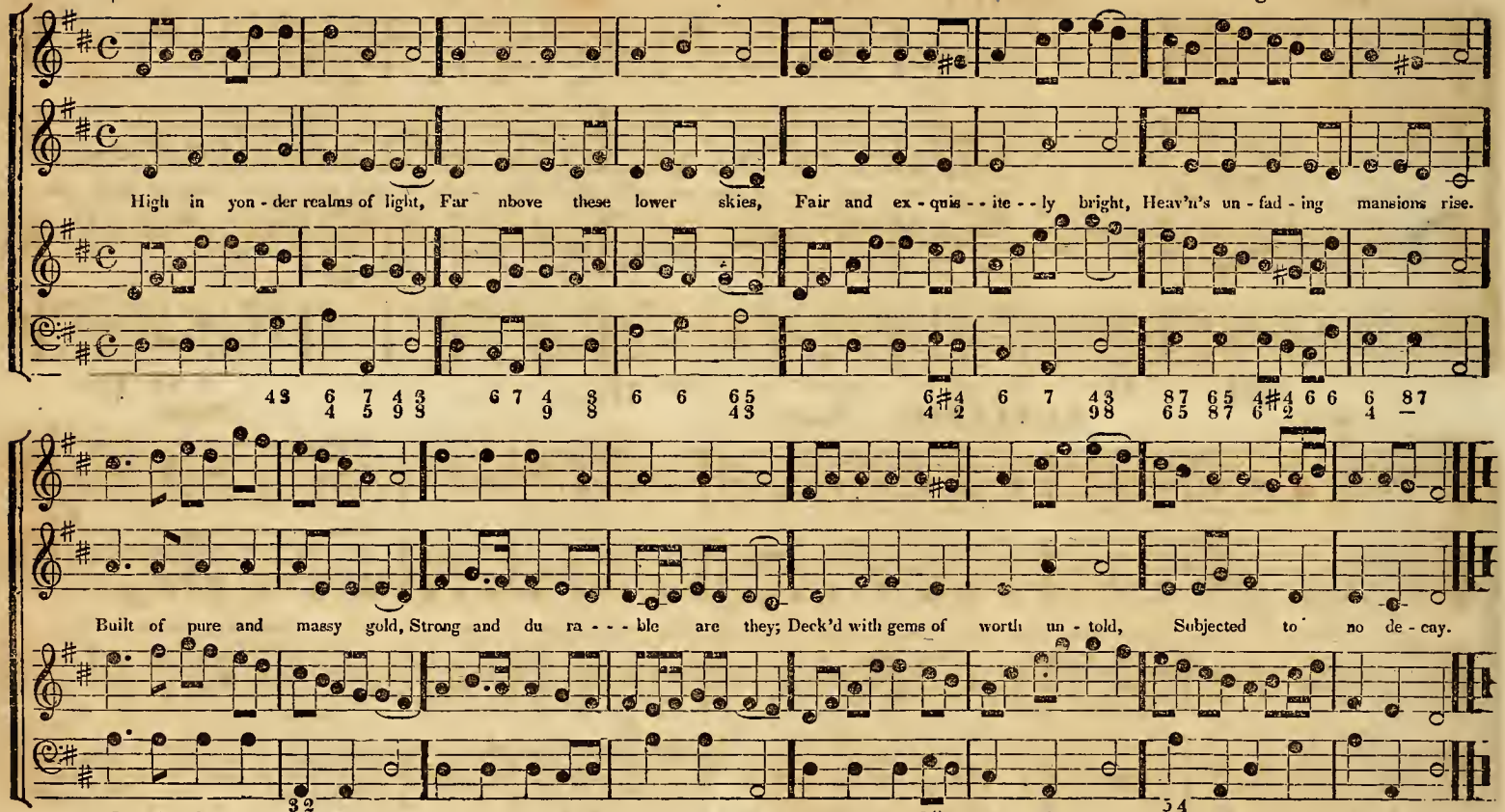
♩ 112. **PILTON.** Sevens. Weldon.

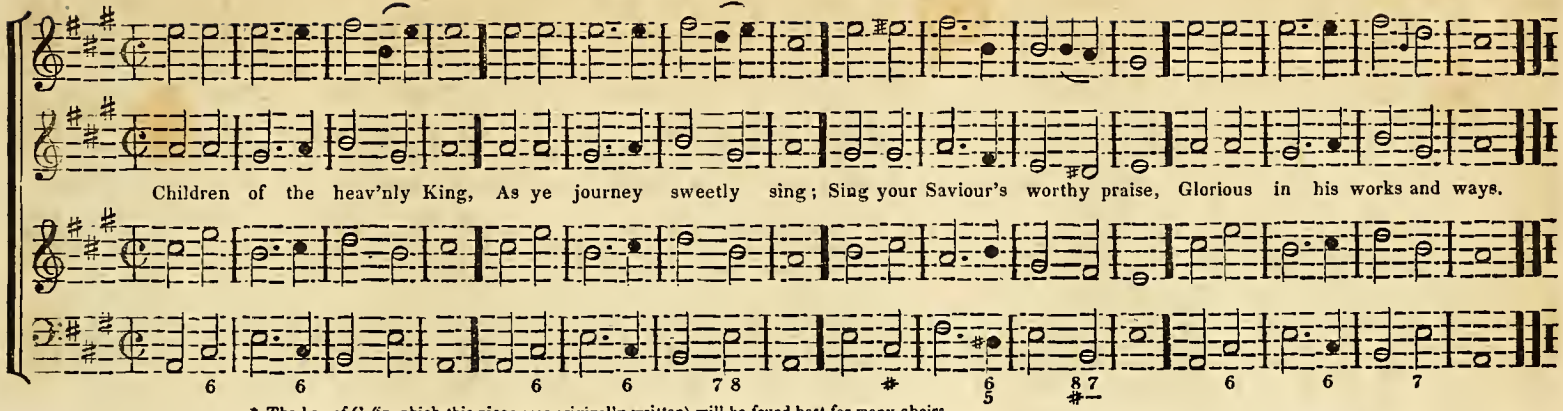



96.
SABBATH. 7's. 6 lines.
Safely through an - oth - er week; God has brought us on our way; Let us now a blessing seek,
Waiting in his courts to - day; Day of all the week the best, Emblem of e - ter nal rest.


88.
GRANBY.
Sevens.
Keep me, Saviour, near thy side, Let thy counsel be my guide; Never let me from thee rove, Sweetly draw me—Sweetly draw me—Sweetly draw me by thy love.

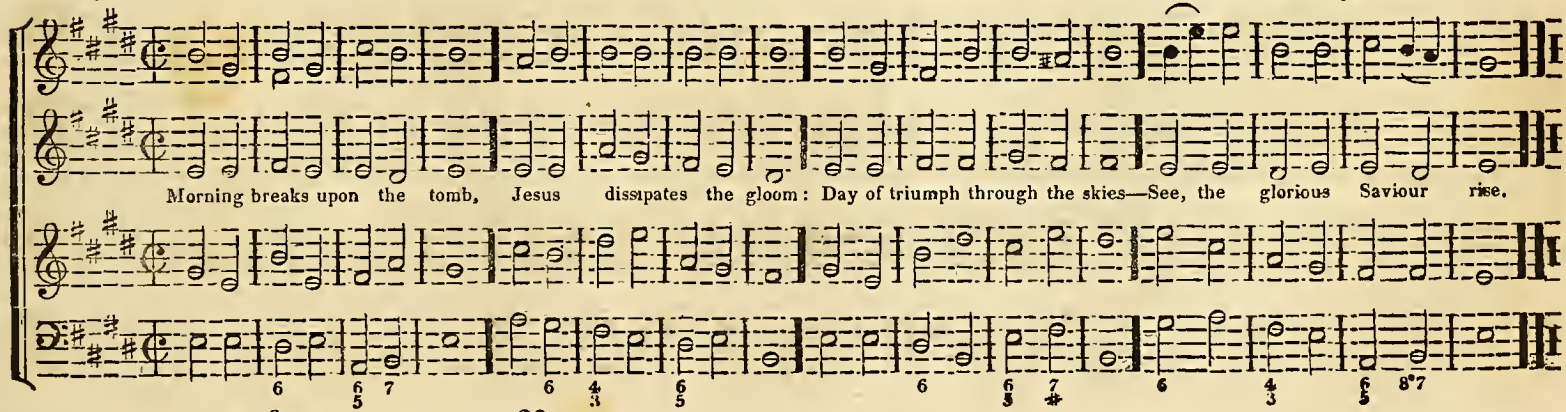

92.
RUTLAND.
Sevens.
Winter.
D. C.
Weary souls, that wander wide, From the central point of bliss, Turn to Je-sus crucified, Fly to those dear wounds of his.
Sink in--to the pur-ple flood, Rise in--to the life of God.
Fine.


100.
BATH ABBEY.
7's, or 8's & 7's.
Milgrove
High in yon - der realms of light, Far above these lower skies, Fair and ex - quis - - ite - - ly bright, Heav'n's un - fad - ing mansions rise.
Built of pure and massy gold, Strong and du ra - - - ble are they; Deck'd with gems of worth un - told, Subjected to no de - cay.



* The key of G (in which this piece was originally written) will be found best for many choirs

88. **LINCOLN.** Sevens. Dr. Boyce.



♩ 88

BENSON. Sevens. L Mason

Lord, we come before thee now, At thy feet we humbly bow; O do not our suit disdain, Shall we seek thee, Lord, in vain?

♩ 100.

ADULLUM. Sevens.

Children of the heav'nly King, As ye journey sweetly sing! Sing your Saviour's worthy praise, Glorious in his works and ways—Glorious in his works and ways

80. **GREENVILLE.** 8's & 7's or 8's, 7's & 4. Roussean.

Fine. D.C.

Gently, Lord, O! gently lead us, Thro' this lowly vale of tears; And O Lord, in mercy give us, Thy rich grace in all our fears!

Oh refresh us, Oh re - fresh us, Oh refresh us with thy grace.

52. **SICILIAN HYMN.** 7's, or 8's & 7's.

1. Lord, dismiss us with thy blessing, Fill our hearts with joy and peace; Let us all thy love possessing, Triumph in re - deem - ing grace.

2. Thanks we give, and ado - ra - tion, For the gospel's joyful sound; May the fruit of thy sal - vation In our hearts and lives be found.

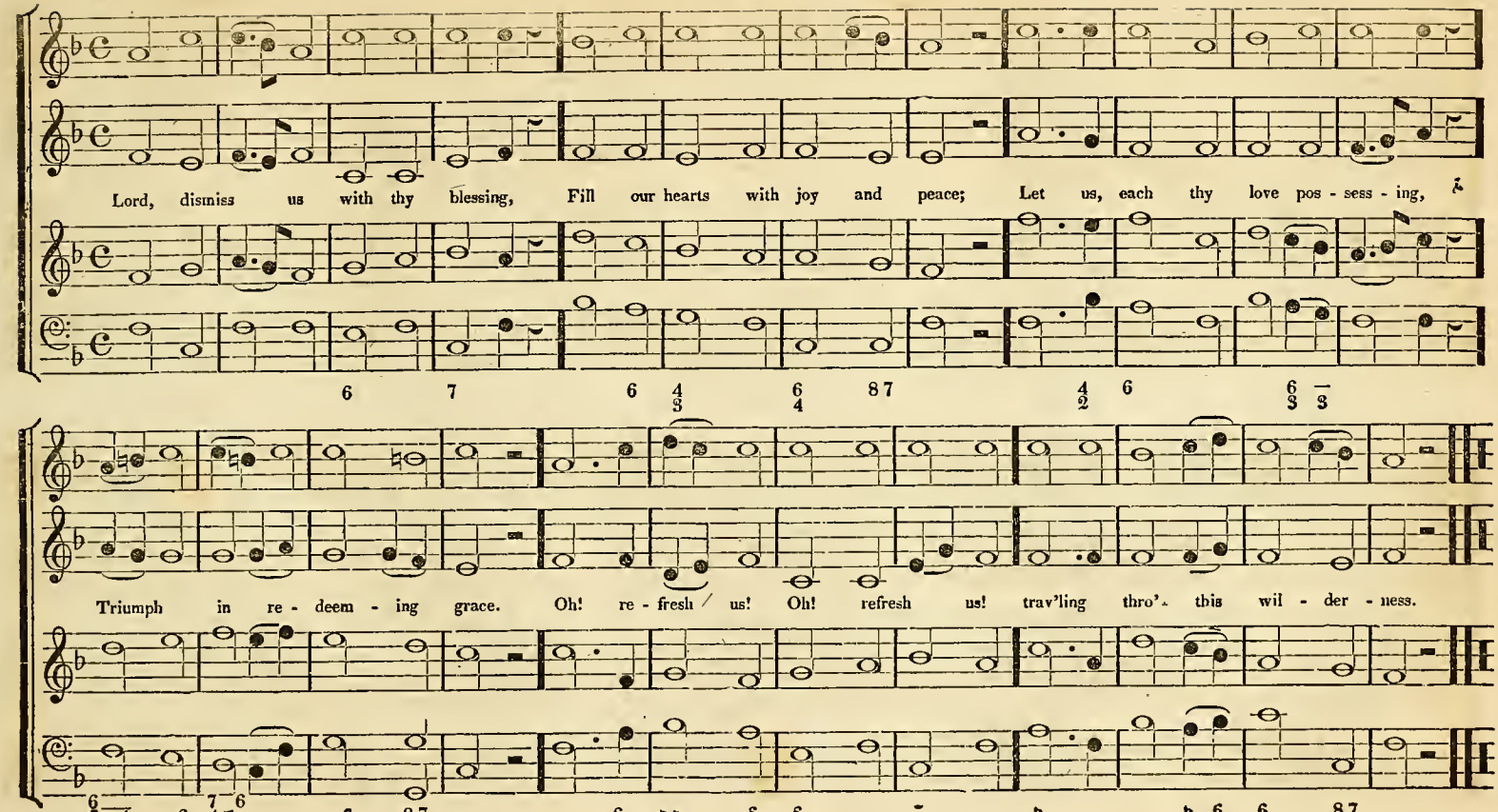
3. Jesus, thou art all com - passion: Pure, un - bounded love thou art, Visit us with thy sal - vation, Enter ev'ry trembling heart.

88. **MESSINA.** 7's, or 8's & 7's. L. Kozeluch.

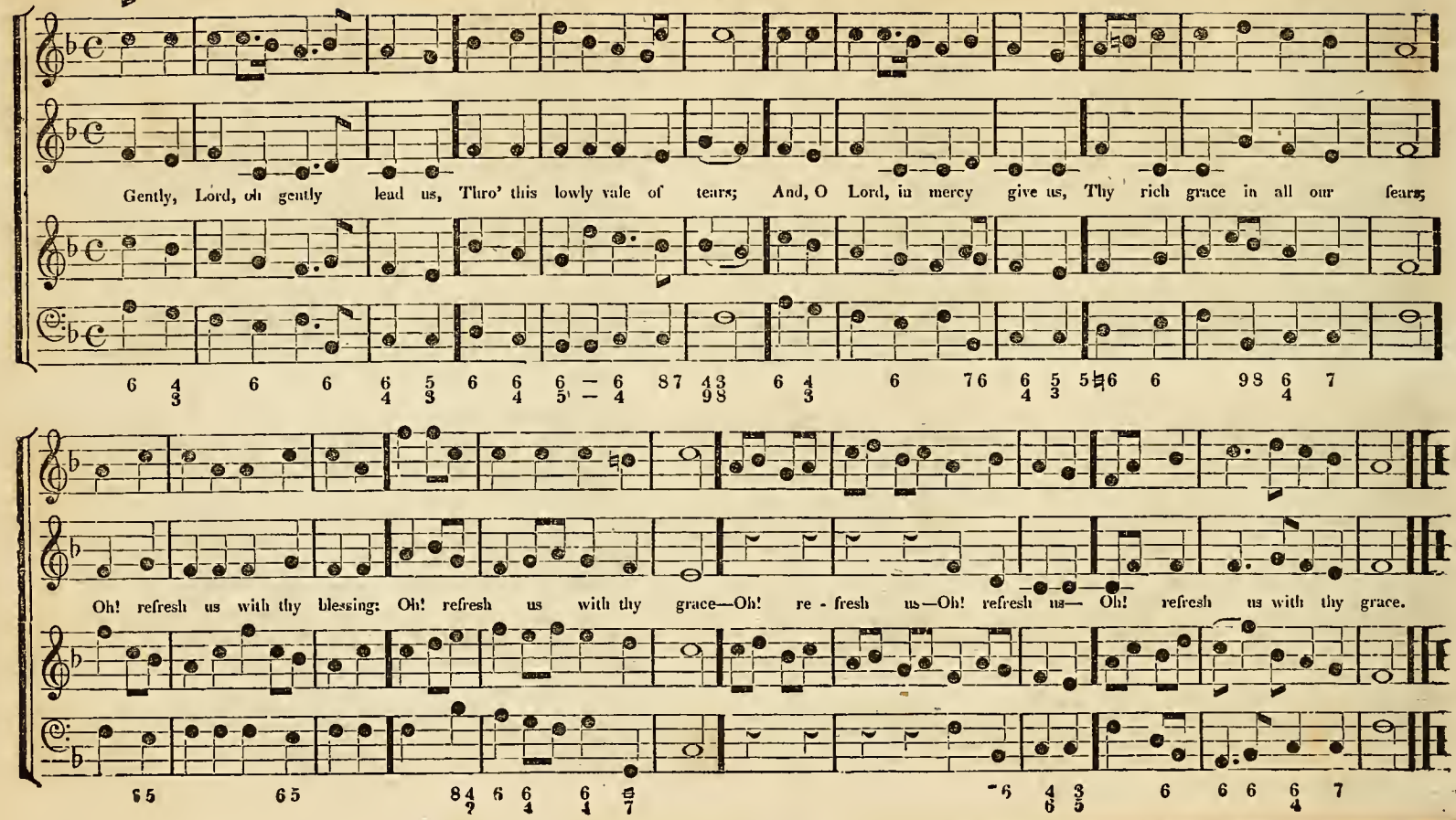
Lovely is the face of nature, Deck'd with spring's unfolding flow'rs; While the sun shows ev'ry feature, Smiling thro' descending show'rs.

96. **WORTHING.** 8's & 7's. Schelz.

Glorious things of thee are spoken, Zion, city of our God; He whose word cannot be broken, Form'd thee for his own abode.


Lord, dismiss us with thy blessing, Fill our hearts with joy and peace; Let us, each thy love pos - sess - ing,
Triumph in re - deem - ing grace. Oh! re - fresh us! Oh! refresh us! trav'ling thro' this wil - der - ness.

88. **SMYRNA.** 8's & 7's, or 8's, 7's & 4's. Mozart.



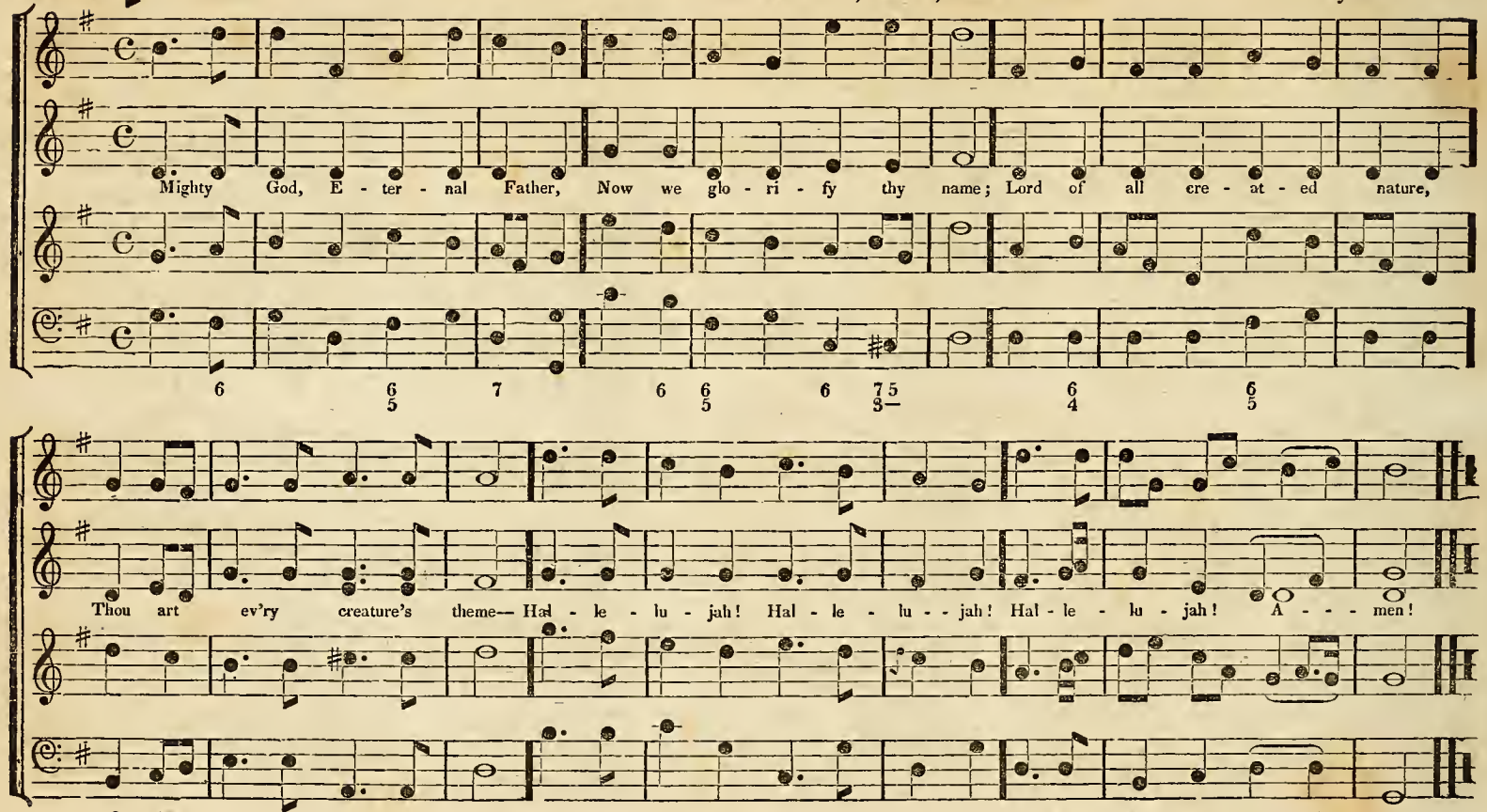
When the winter's tempest lowers, O'er a bleak and cloudy sky, Nature's fading fruits and flowers, Hang their drooping heads and die.

88. **TAMWORTH.** 8's, 7's, & 4. Lockhart.

Lo! he comes, with clouds descending, Once for favour'd sinners slain:

Thousand, thousand saints at - tending Swell the triumph of his train. Hal - le - lu jah, Halle - lu - jah, Jesus now shall ever reign.

100. **WESTBOROUGH.** 8's & 7's, or 8's, 7's & 4. Haydn.



88. HELMSLEY. 8's, 7's & 4. Pr. Madan.

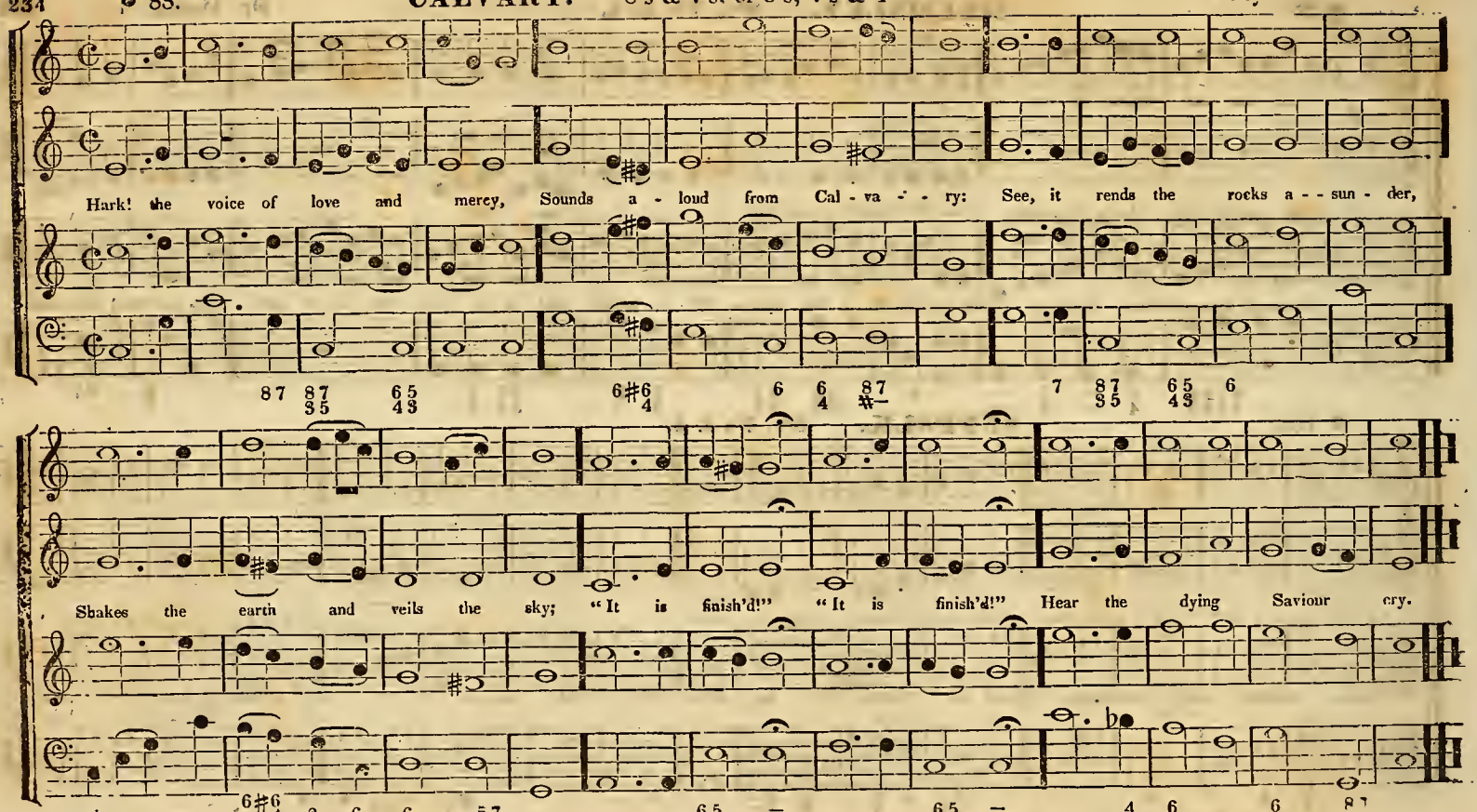
Lo! he comes with clouds descending, Once for favour'd sinners slain.

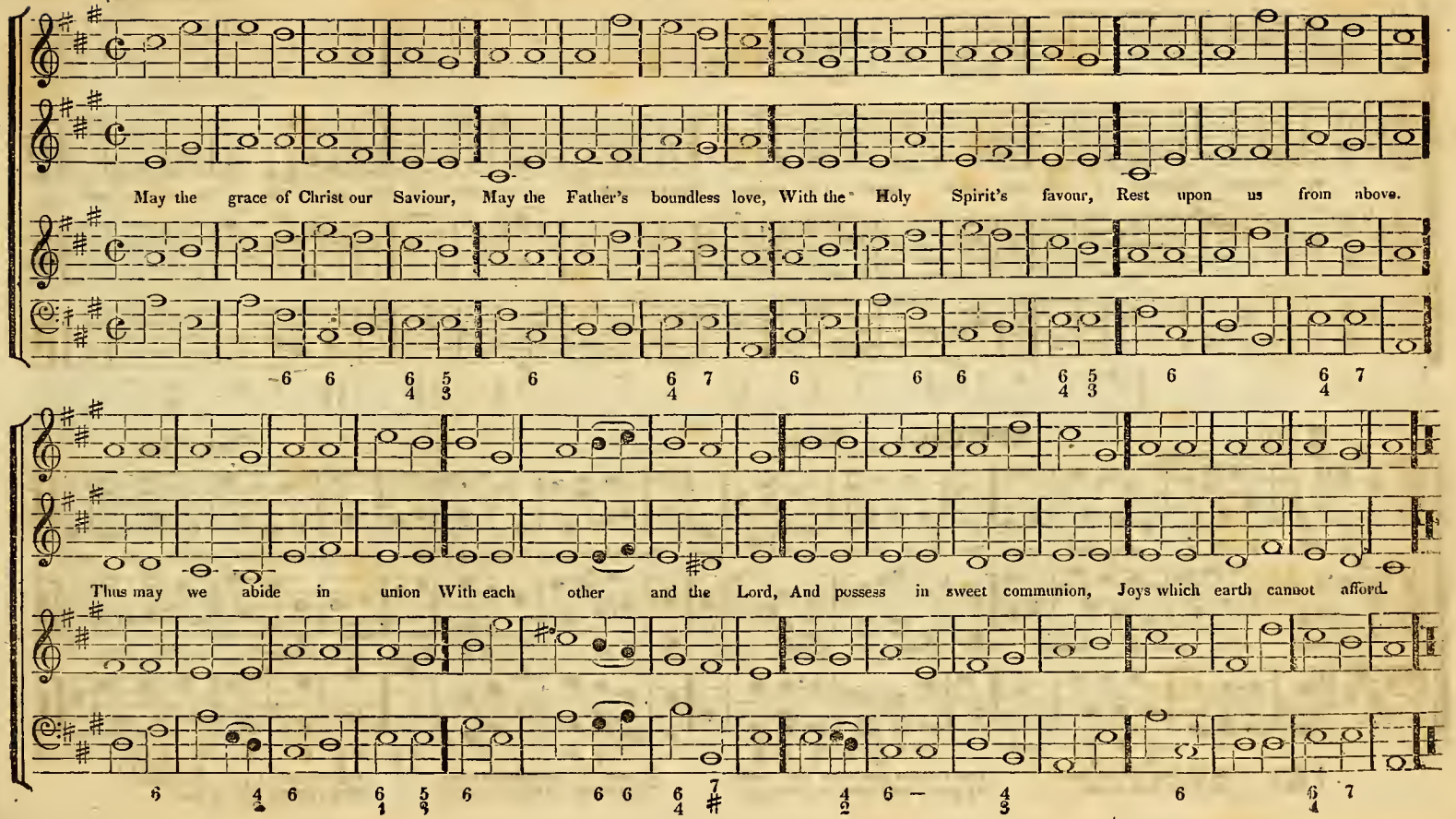
Thousand, thousand saints attending, Swell the triumph of his train.— Hal - le - lu-jah! Hal - le - lu - jah! Hal - le - lu - jah! Jesus now shall ever reign.

100. SUFFOLK. 8's, 7's & 4.

Lo! he comes, with clouds descending, Once for favour'd sinners slain;

Thousand, thousand saints attending, Swell the triumph of his train. Hal-le - lu-jah! Hal - le - lu - jah! God appears on earth to reign.


88.
CALVARY.
8's & 7's, or 8's, 7's & 4
Stanley
Hark! the voice of love and mercy, Sounds a - loud from Cal - va - - ry: See, it rends the rocks a - - sun - der,
Shakes the earth and veils the sky; "It is finish'd!" "It is finish'd!" Hear the dying Saviour cry.


May the grace of Christ our Saviour, May the Father's boundless love, With the Holy Spirit's favour, Rest upon us from above.
Thus may we abide in union With each other and the Lord, And possess in sweet communion, Joys which earth cannot afford.

88. WANWORTH. Eights. Harwood.

My gracious Redeemer I love, His praises aloud I'll proclaim, And join with the armies above, To shout his a - dor - a - ble name.

100. SPRING. Eights. Thos. Clark.

2d Treble. Grazinso.

1. The winter is over and gone, The thrush whistles sweet on the spray, The turtle breathes forth her soft mean, The lark mounts and warbles a - way,

2. Shall ev'ry creature around, Their Voices in concert unite, And I, the most favour'd, be found, In praising to take less delight?

3. Awake then, my harp and my lute, Sweet organs your notes softly swell, No longer my lips shall be mute, The Saviour's high praises to tell.

4. His love in my heart shed abroad, My graces shall bloom as the spring; This temple, his Spirit's abode, My joy, as my duty, to sing

Tenor ♩ 88. **GOSHEN.** Eights.

First and Second Treble.

Ye angels, who stand round the throne, And view my Immanuel's face, In rapturous songs make him known, Tune all your soft harps to his praise.

♩ 108. **DEVONSHIRE.** 5's & 7's. Prof. Norton.

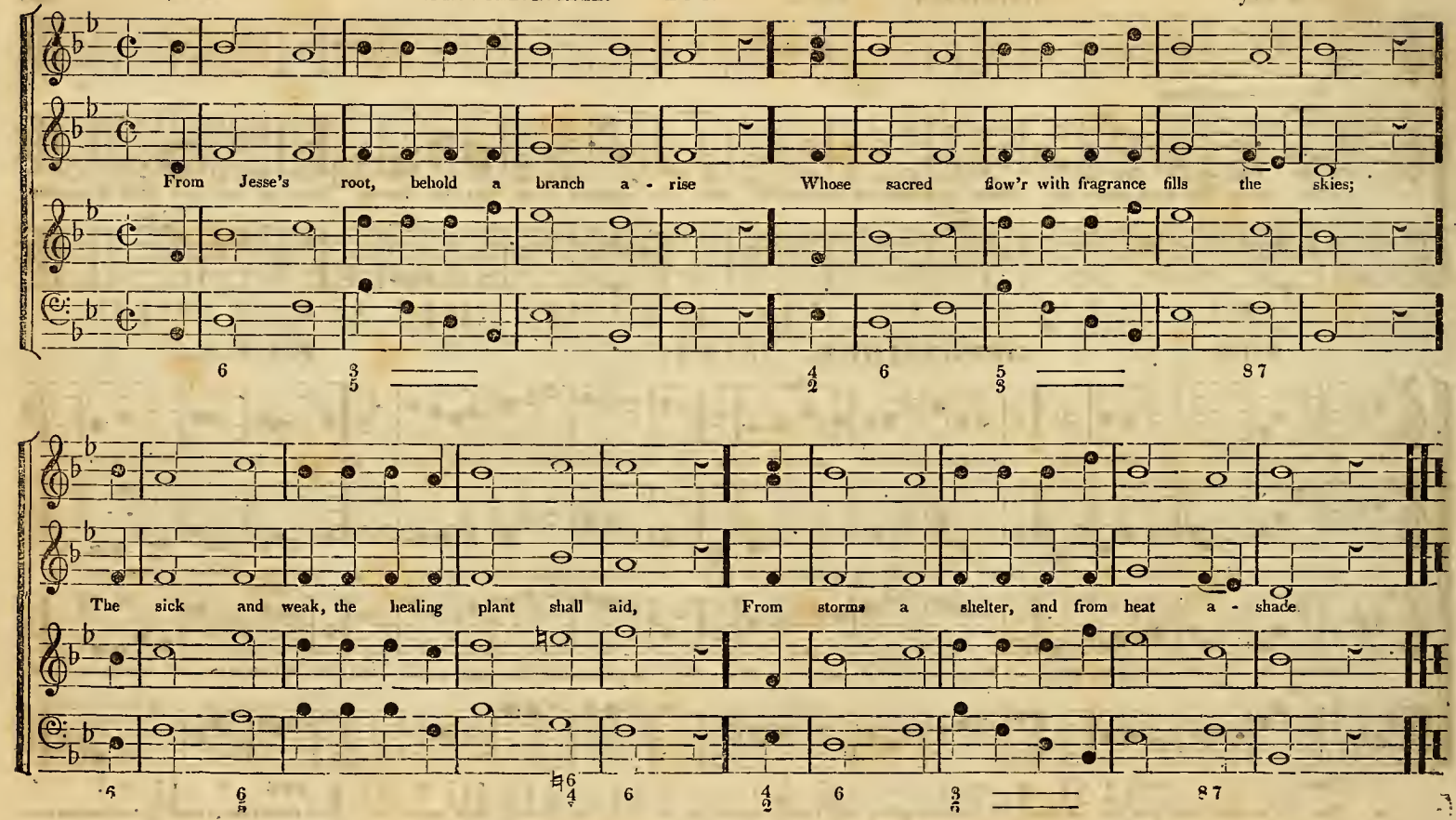
1. Ye servants of God; Your master proclaim, And publish abroad His wonderful name: The name all victorious Of Jesus extol; His kingdom is glorious, And rules over all.

2. God ruleth on high, Almighty to save; And still he is nigh, His presence we have. The great congregation His triumph shall sing, Ascribing salvation To Jesus our King.

3. Salvation to God, Who sits on the throne: Let all cry aloud, And honour the Son: Our Jesus' high praises The angels proclaim, Fall down on their faces, And worship the Lamb.

Tasto.

1. Then let us adore, And give him his right; All glory and power, And wisdom and might, All honor and blessing, With angels above; With thanks never ceasing, And infinite love

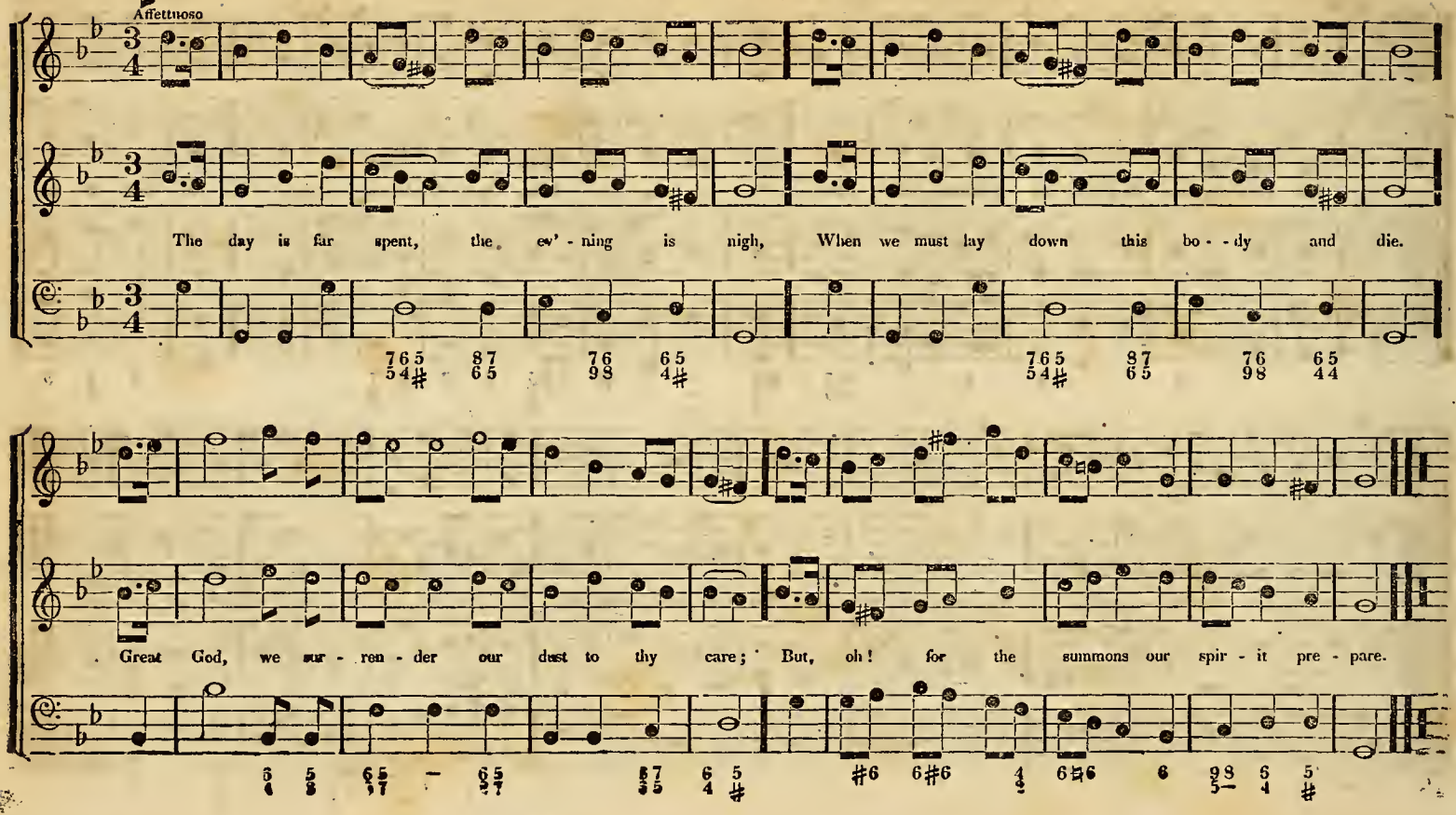

P 92.
SAVANNAH.
10 s.
Pleyel.
From Jesse's root, behold a branch a - rise Whose sacred flow'r with fragrance fills the skies;
The sick and weak, the healing plant shall aid, From storms a shelter, and from heat a - shade.

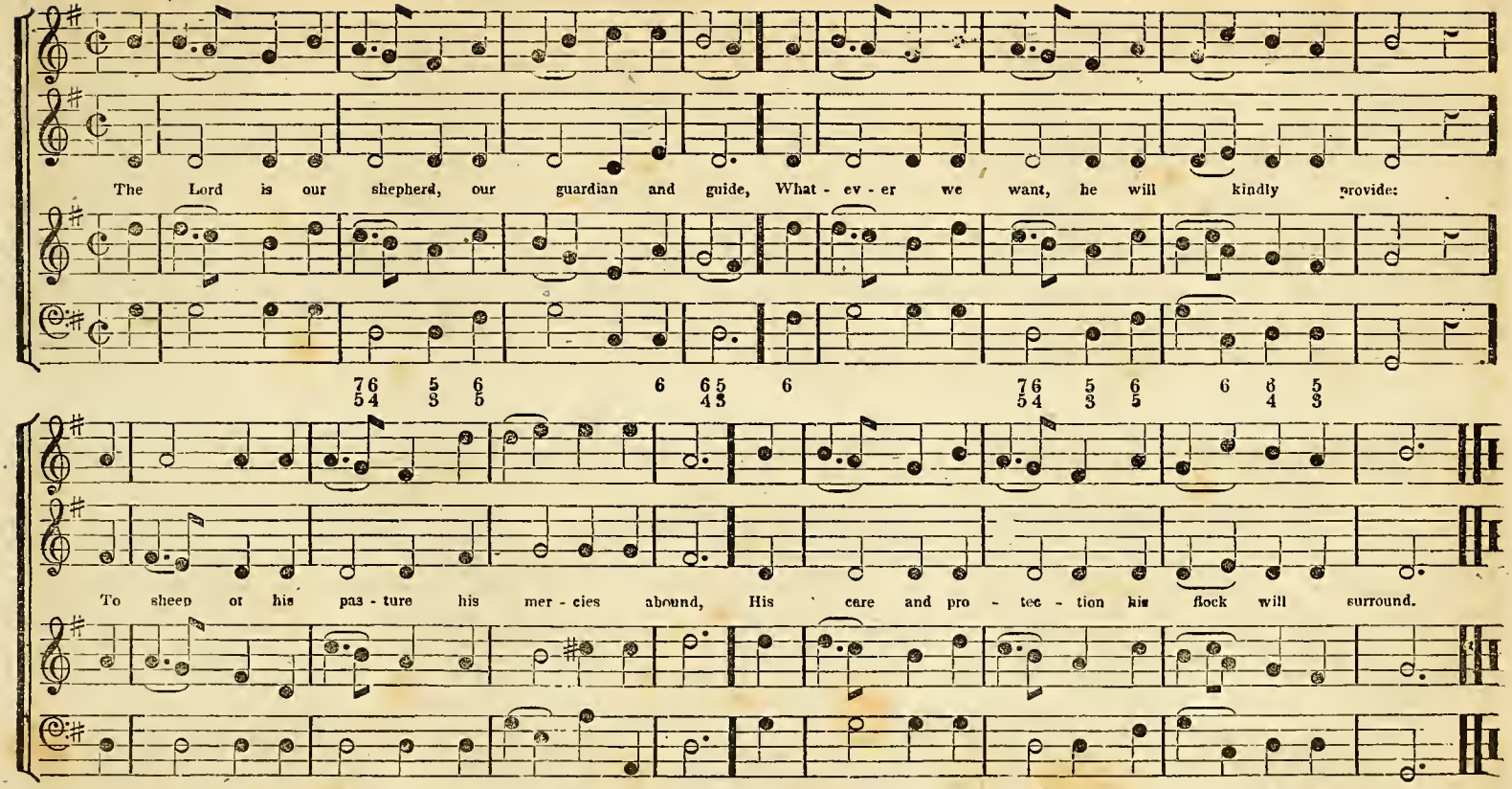
The Lord is our shepherd, our guardian and guide, What - - ev - - er we want, he will kindly provide; To sheep of his

pasture his mercies abound, His care and protection, His care and protection, His care and pro - tec - tion his flock will surround.

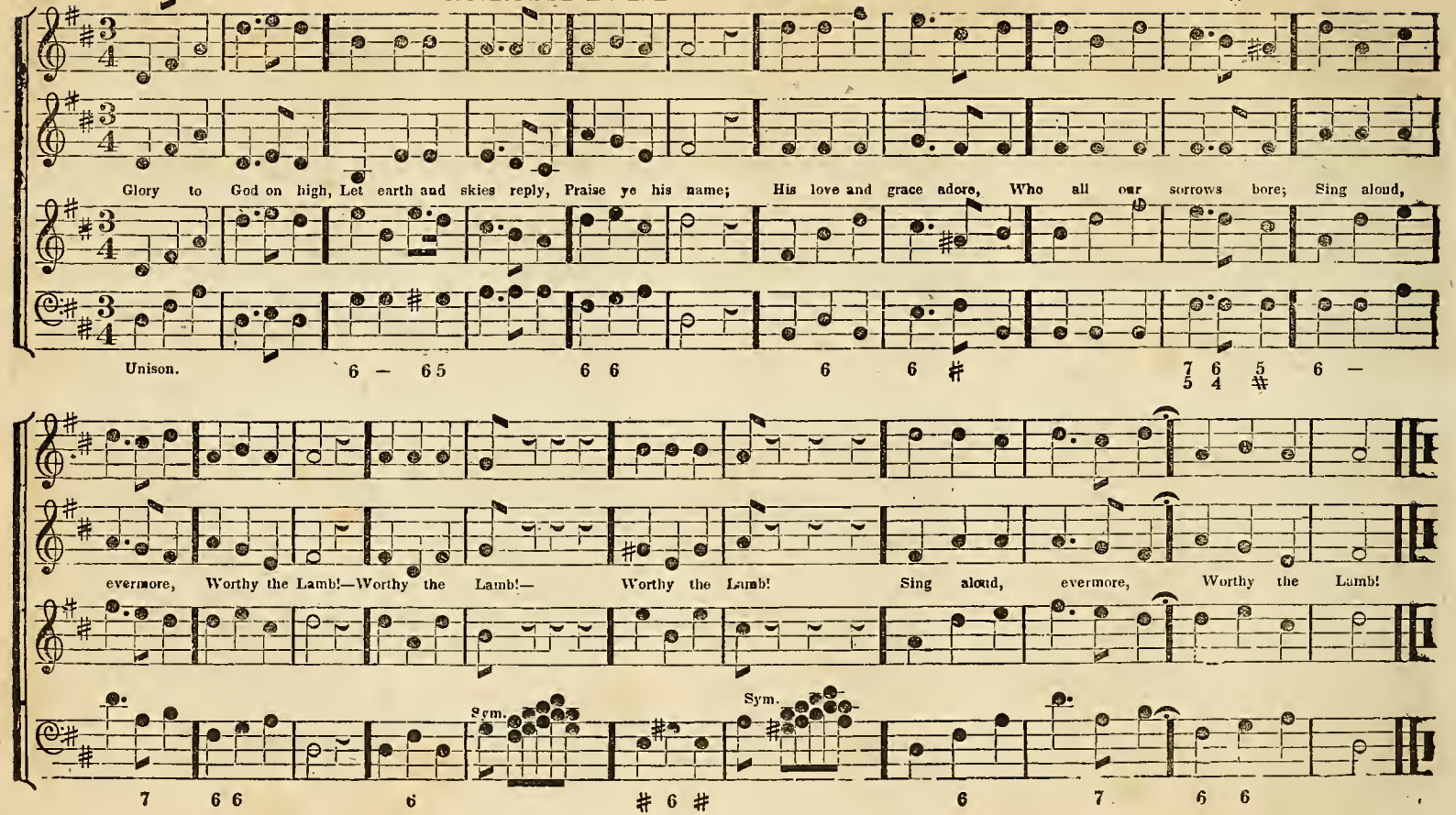
Solo. Tutti.

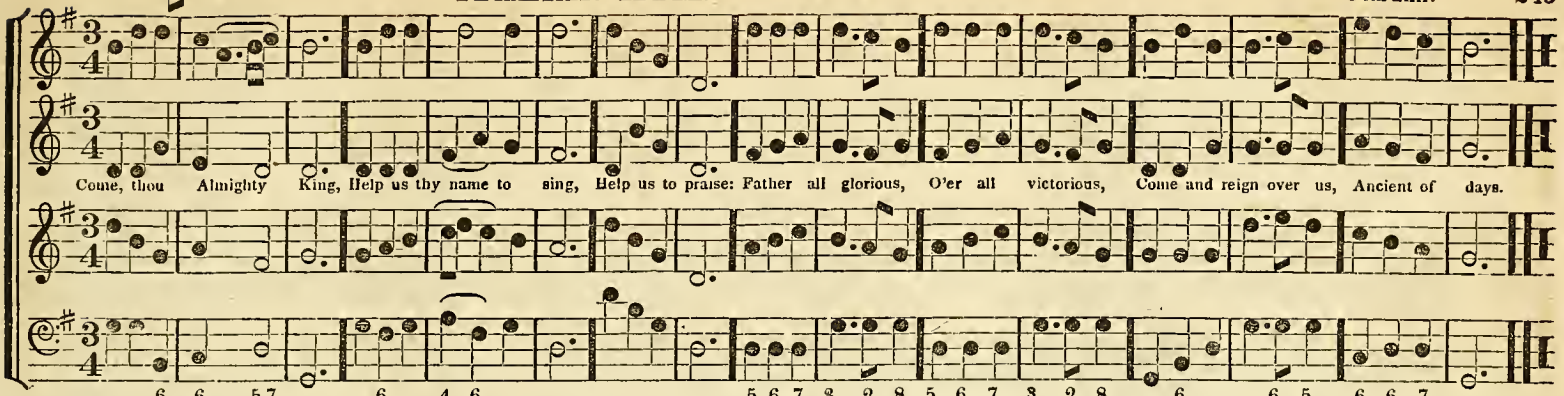
96. **HAMILTON.** 10's & 11's.

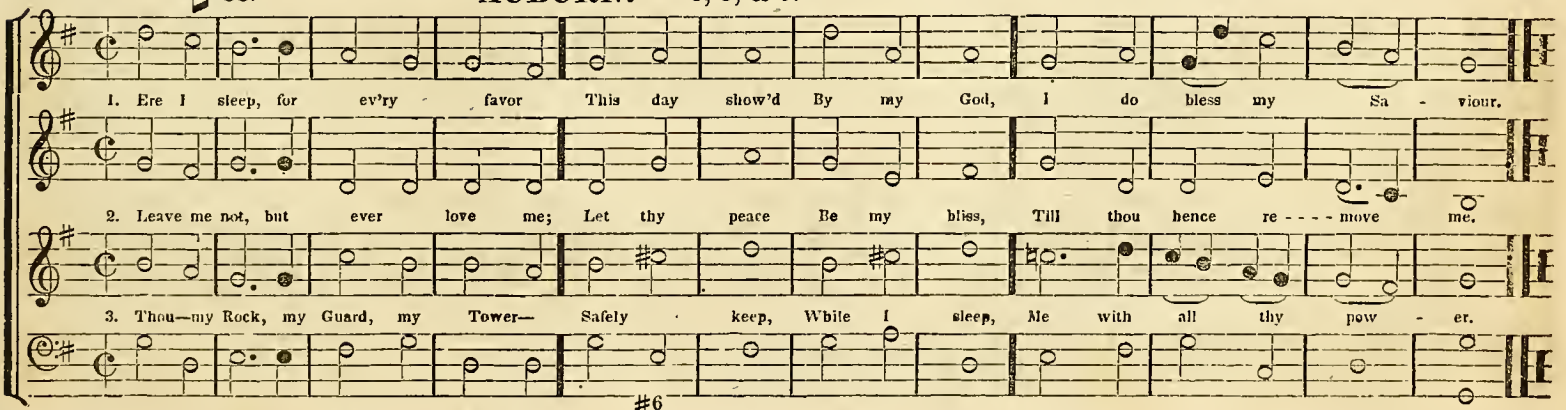


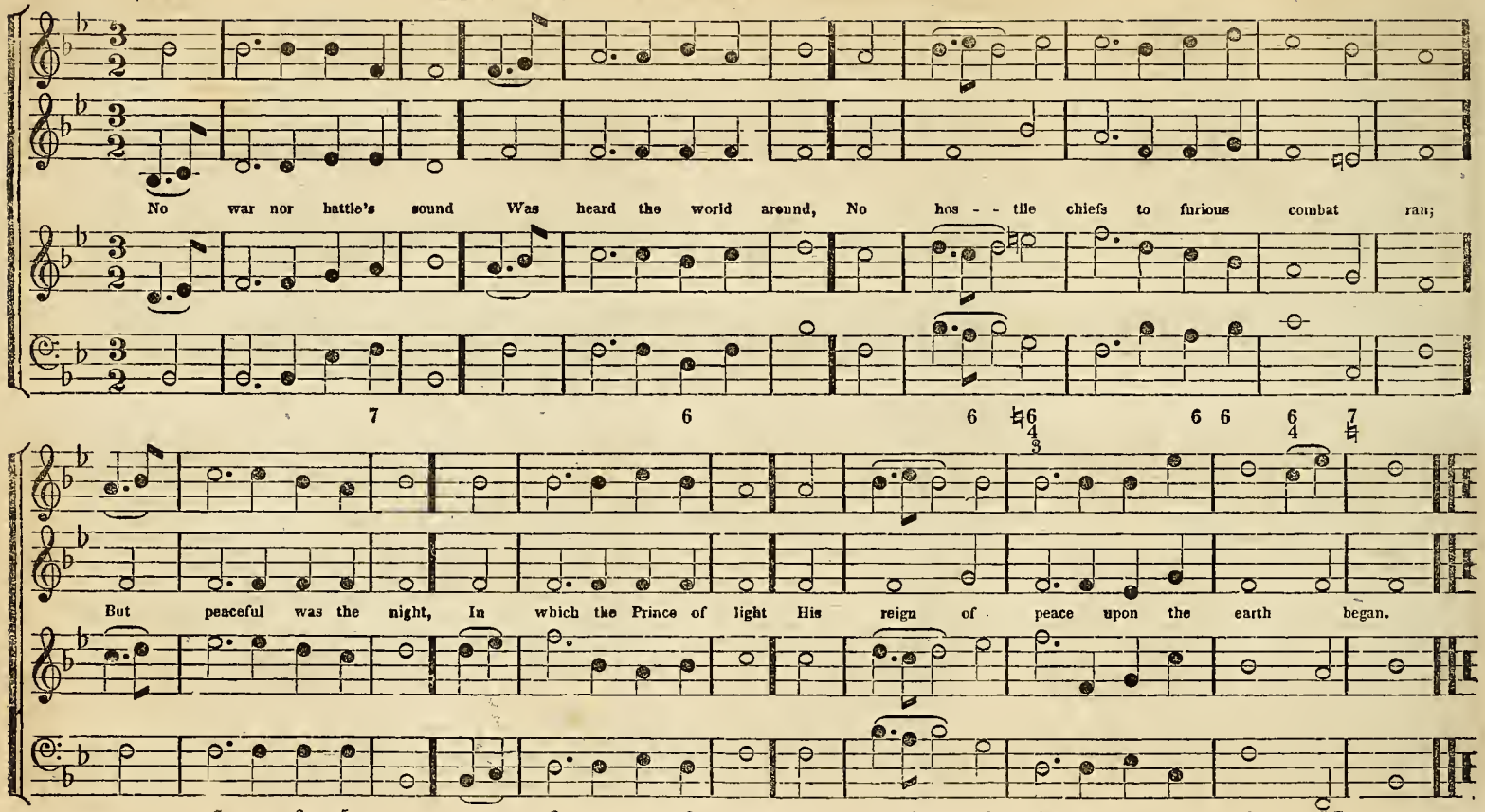

The Lord is our shepherd, our guardian and guide, What - ev - er we want, he will kindly provide:
To sheep or his pas - ture his mer - cies abound, His care and pro - tec - tion his flock will surround.

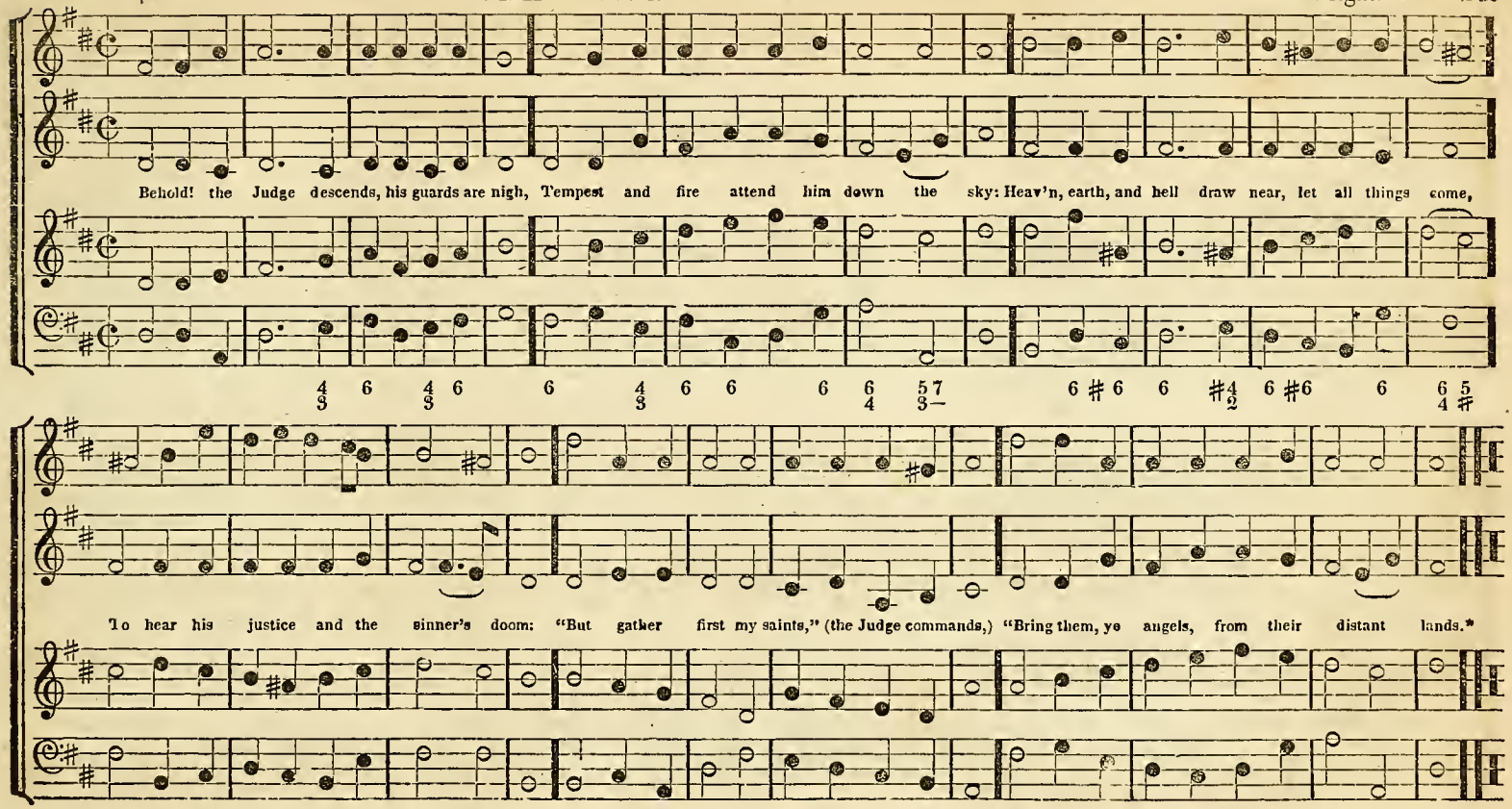
♩ 120 **BERMONDSEY.** 6's & 4's Milgrove




12
ITALIAN HYMN. 6's & 4's.
Giardini.
Come, thou Almighty King, Help us thy name to sing, Help us to praise: Father all glorious, O'er all victorious, Come and reign over us, Ancient of days.


88.
AUBURN. 8, 3, & 6.
1. Ere I sleep, for ev'ry favor This day show'd By my God, I do bless my Sa - viour.
2. Leave me not, but ever love me; Let thy peace Be my bliss, Till thou hence re - - - - move me.
3. Thou—my Rock, my Guard, my Tower— Safely keep, While I sleep, Me with all thy pow - er.
And whenever in death's slumber, Let me rise With the wise— Counted in their num ber


108.
MALTA. 6's & 10's.
No war nor battle's sound Was heard the world around, No hos - - tile chiefs to furious combat ran;
But peaceful was the night, In which the Prince of light His reign of peace upon the earth began.


Behold! the Judge descends, his guards are nigh, Tempest and fire attend him down the sky: Heav'n, earth, and hell draw near, let all things come,
To hear his justice and the sinner's doom: "But gather first my saints," (the Judge commands,) "Bring them, ye angels, from their distant lands.*

92.

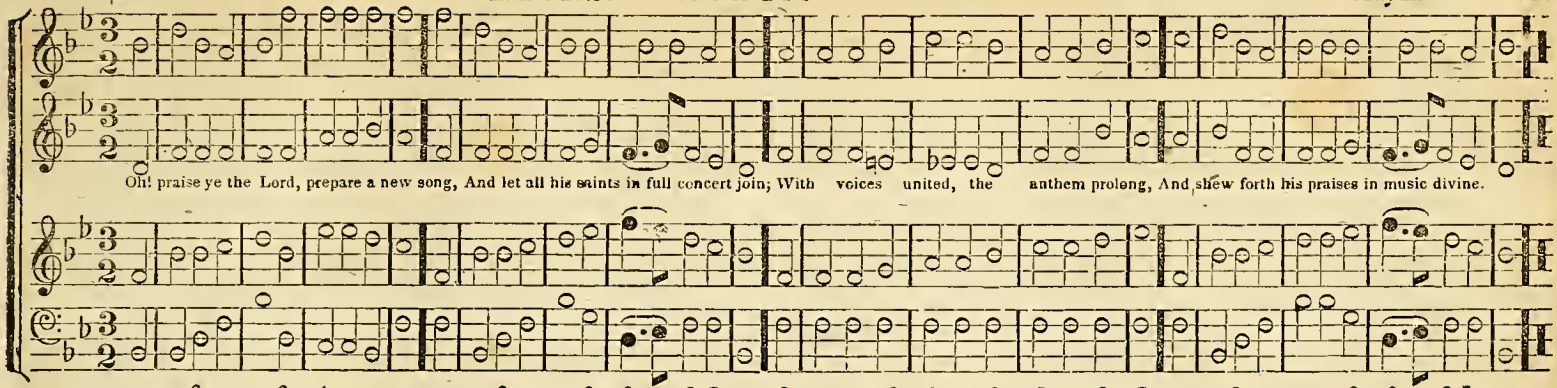
MONTAGUE. 10's, or 10's & 11's.

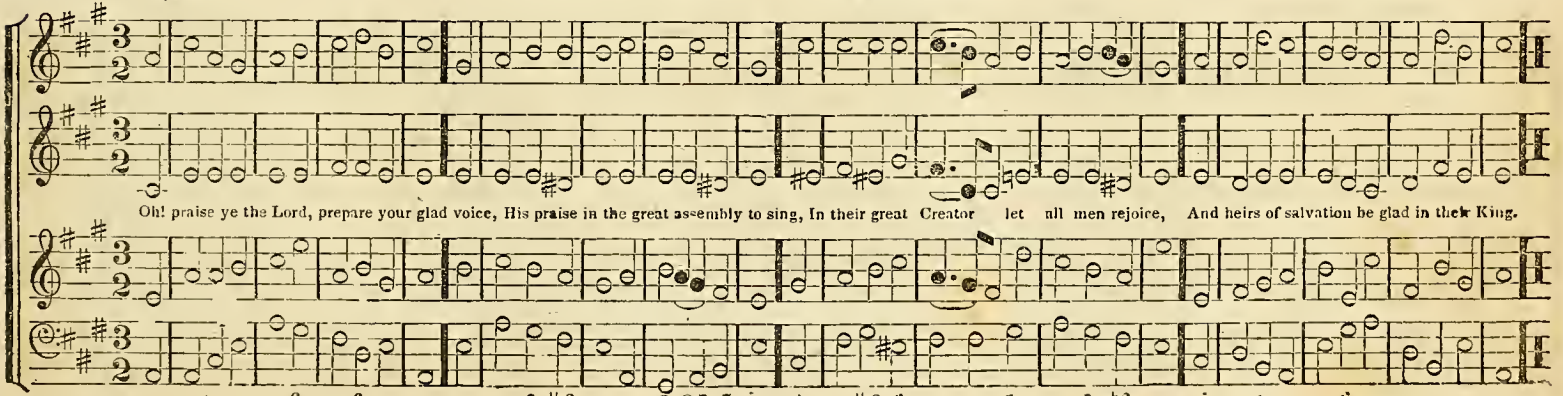
10's. Not to our names, Thou only Just and True, Not to our worthless names is glory due; Thy pow'r, and grace, thy truth and justice, claim,

10's & 11's. The God of glory sends his summons forth, Calls the south nations, and awakes the north; From east to west the sov'reign orders spread,

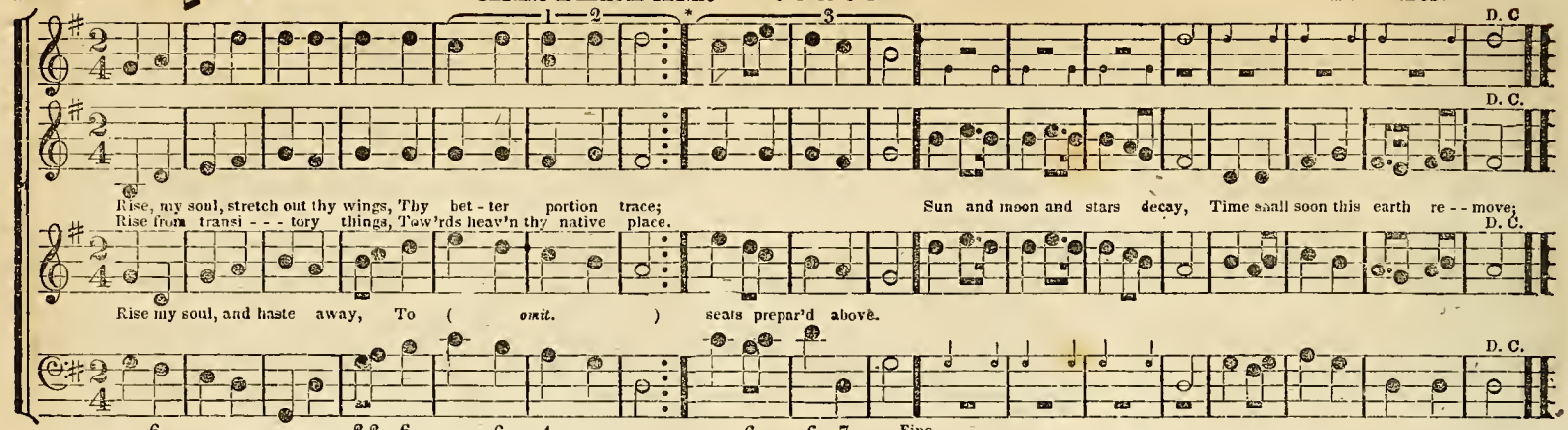
Immortal honors to thy sov'reign name. Shine thro' the earth, from heav'n thy blest abode, Nor let the heathen say, "Where is your God."

Thro' distant worlds, and regions of the dead. The trumpet sounds; hell trembles; heav'n rejoices: Lift up your heads, ye saints, with cheerful voices


112.
LYONS. 10's & 11's.
Haydn.
Oh! praise ye the Lord, prepare a new song, And let all his saints in full concert join; With voices united, the anthem prolong, And shew forth his praises in music divine.

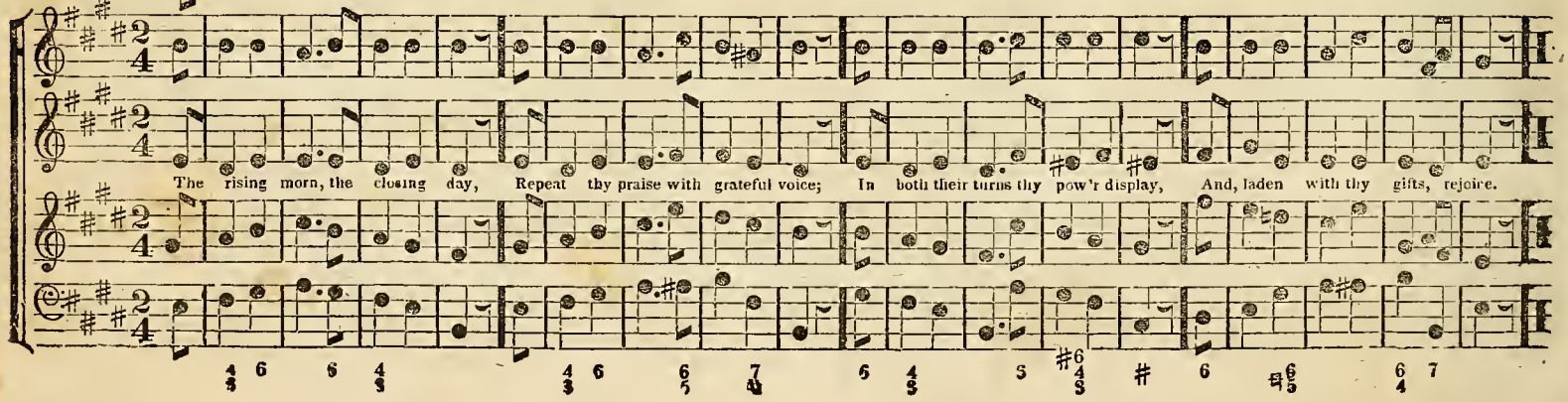

108.
St. MICHAEL's. 10's & 11's.
Handel.
Oh! praise ye the Lord, prepare your glad voice, His praise in the great assembly to sing, In their great Creator let all men rejoice, And heirs of salvation be glad in their King.

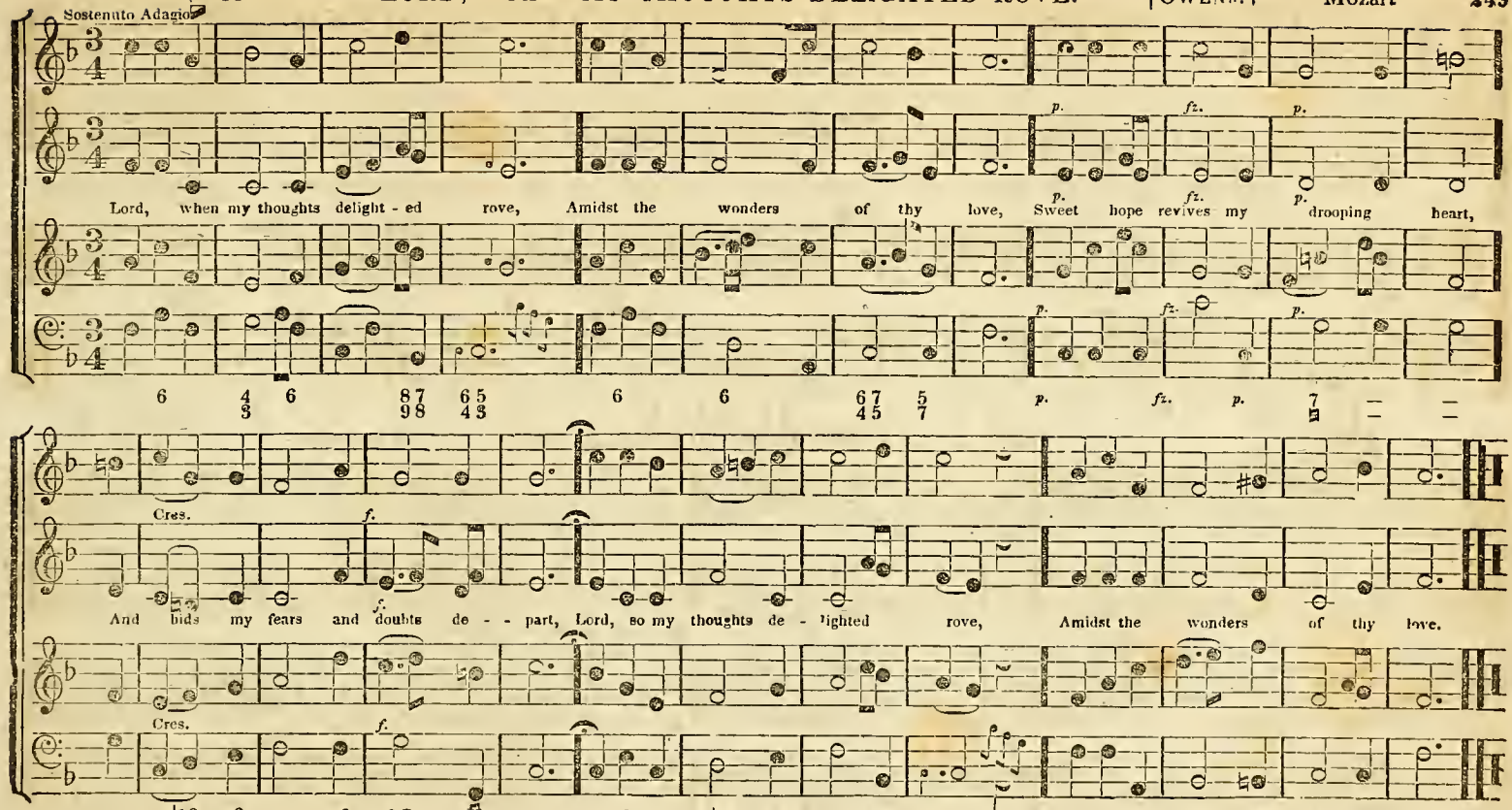
112. AMSTERDAM. 7's & 6's. Dr. Nares.



* The notes under figure 3 are to be sung only at the close of the tune.

90. "THE RISING MORN, THE CLOSING DAY." [VIENNA.] Beethoven.




Sostenuto Adagio
p.
fz.
p.
Lord, when my thoughts delight - ed rove, Amidst the wonders of thy love, Sweet hope revives my drooping heart,
Cres.
f.
And bids my fears and doubts de - - part, Lord, so my thoughts de - lighted rove, Amidst the wonders of thy love.

92. "IN VERDANT PASTURES." Geminiani.

Adagio Sostenuto.

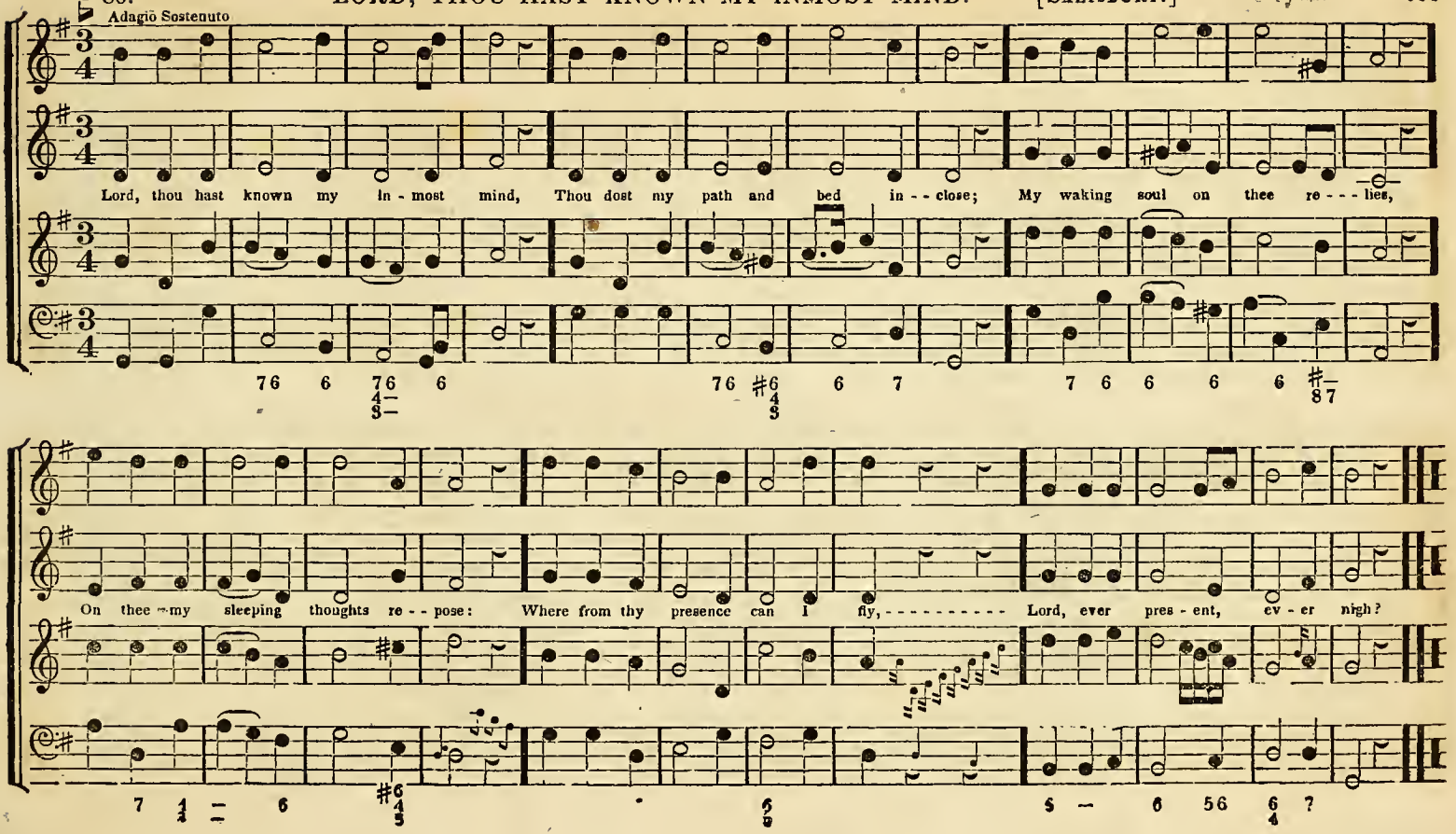
In verdant pastures large and fair, The Shepherd feeds his chosen sheep; He guards his flock with tender care, And watches o'er them while they sleep.

86. "HOW PLEASANT, HOW DIVINELY FAIR." [Gardner.] Viotti.

Sostenuto Adagio.

How pleasant, how divinely fair, O Lord of hosts, thy dwellings are! With strong desire my spirit faints, To meet th'assembly of thy saints

P. fz.


Adagio Sostenuto
Lord, thou hast known my in - most mind, Thou dost my path and bed in - - close; My waking soul on thee re - - - lies,
On thee my sleeping thoughts re - - pose: Where from thy presence can I fly, - - - - - - - - - - Lord, ever pres - ent, ev - er nigh?

"WITH HOLY FEAR AND HUMBLE SONG." [WALTHAM.] Beethoven.

Cantabile e Sostenuto.

D. C.

D. C.

With holy fear end humble song, The dreadful God, our souls adore; Rev'rence and awe becomes the tongue That speaks the terrors of his pow'r—

Rev'rence and awe become the tongue That speaks the terrors of his pow'r.

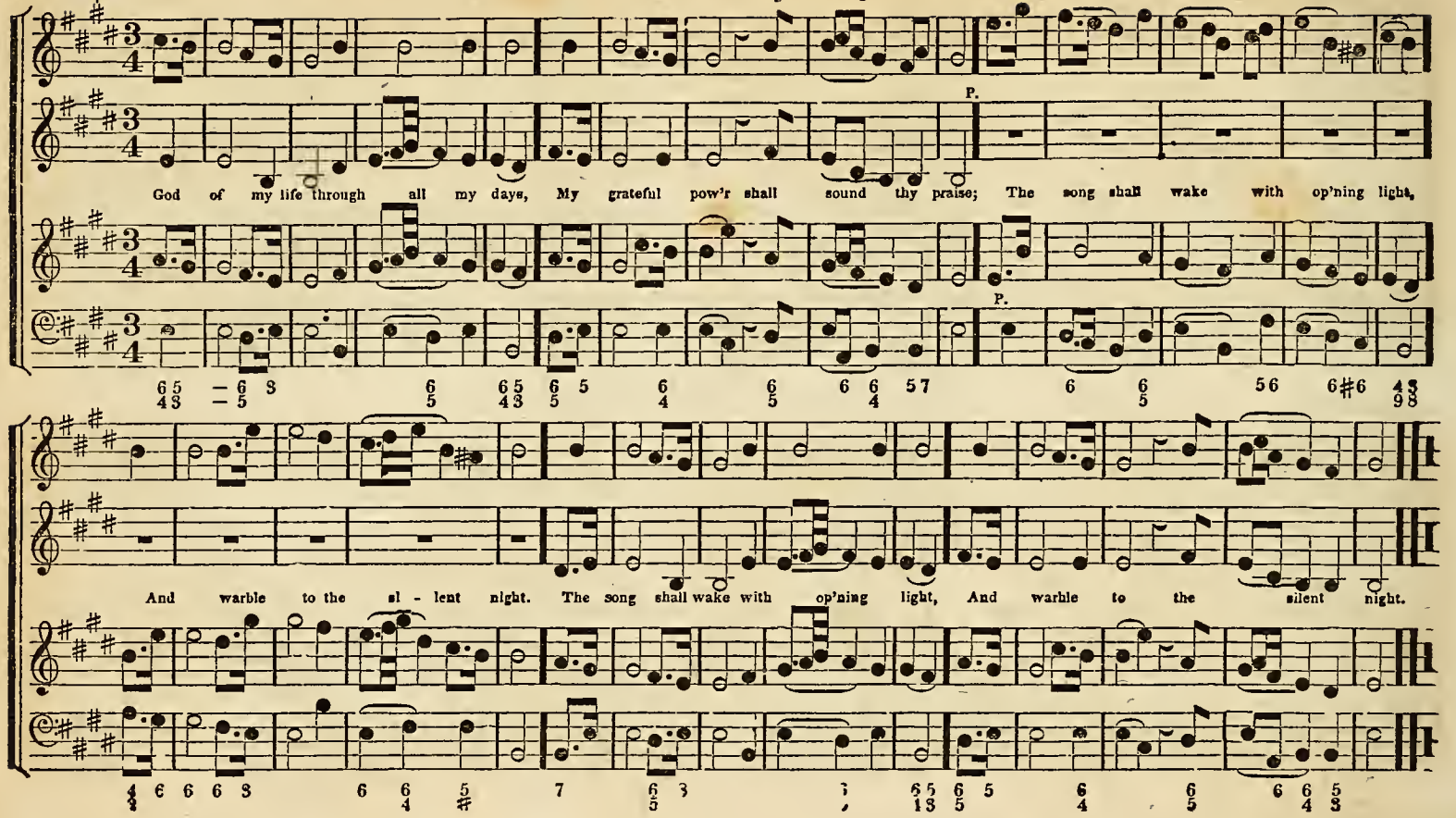
84. "SOFTLY THE SHADE OF EV'NING FALLS." [SOUTH STREET.] Haydn.

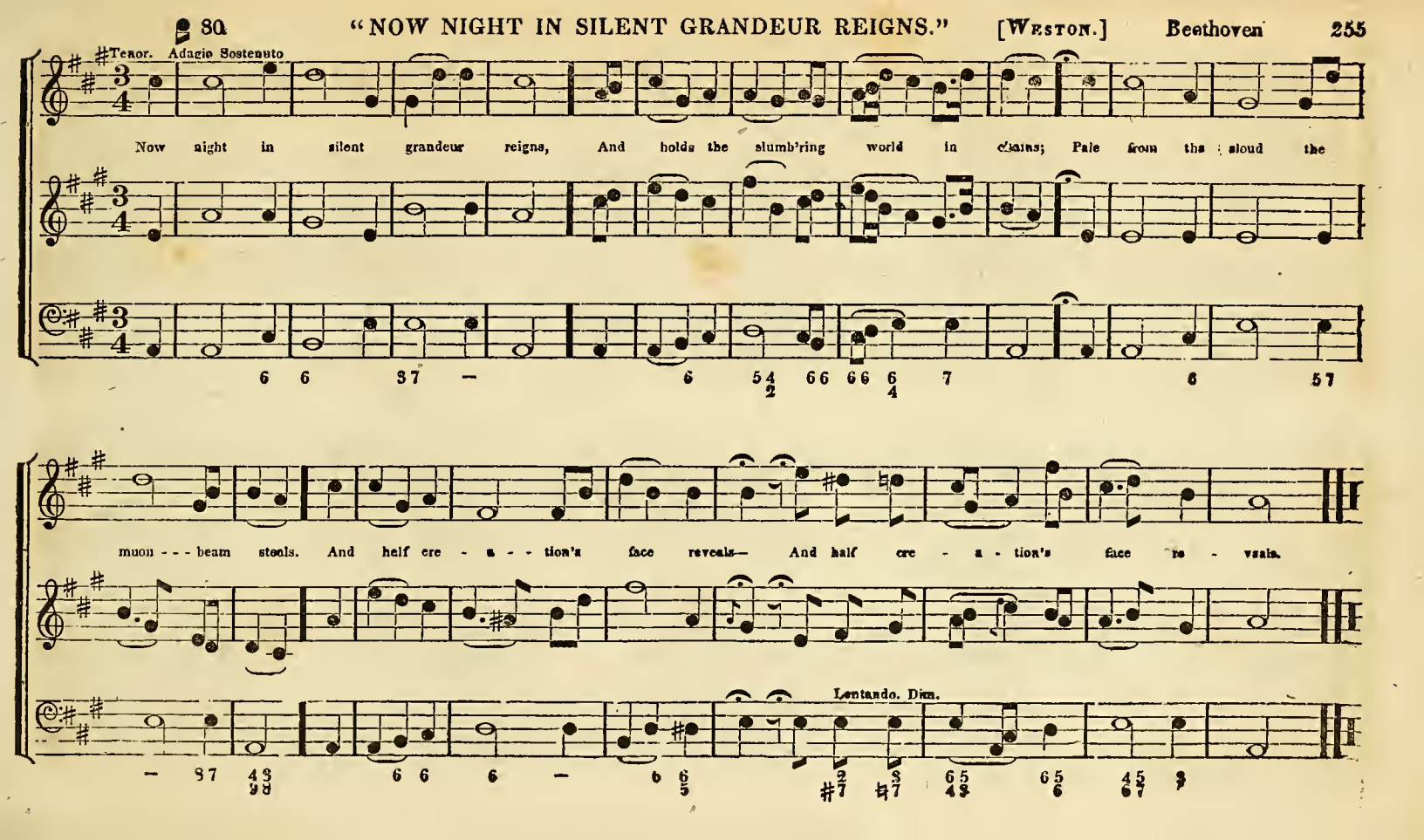
Softly the shade of eve'ning falls, Sprinkling the earth with dewy tears; While nature's voice to slumber calls, And silence reigns amid the spheres—amid the spheres.

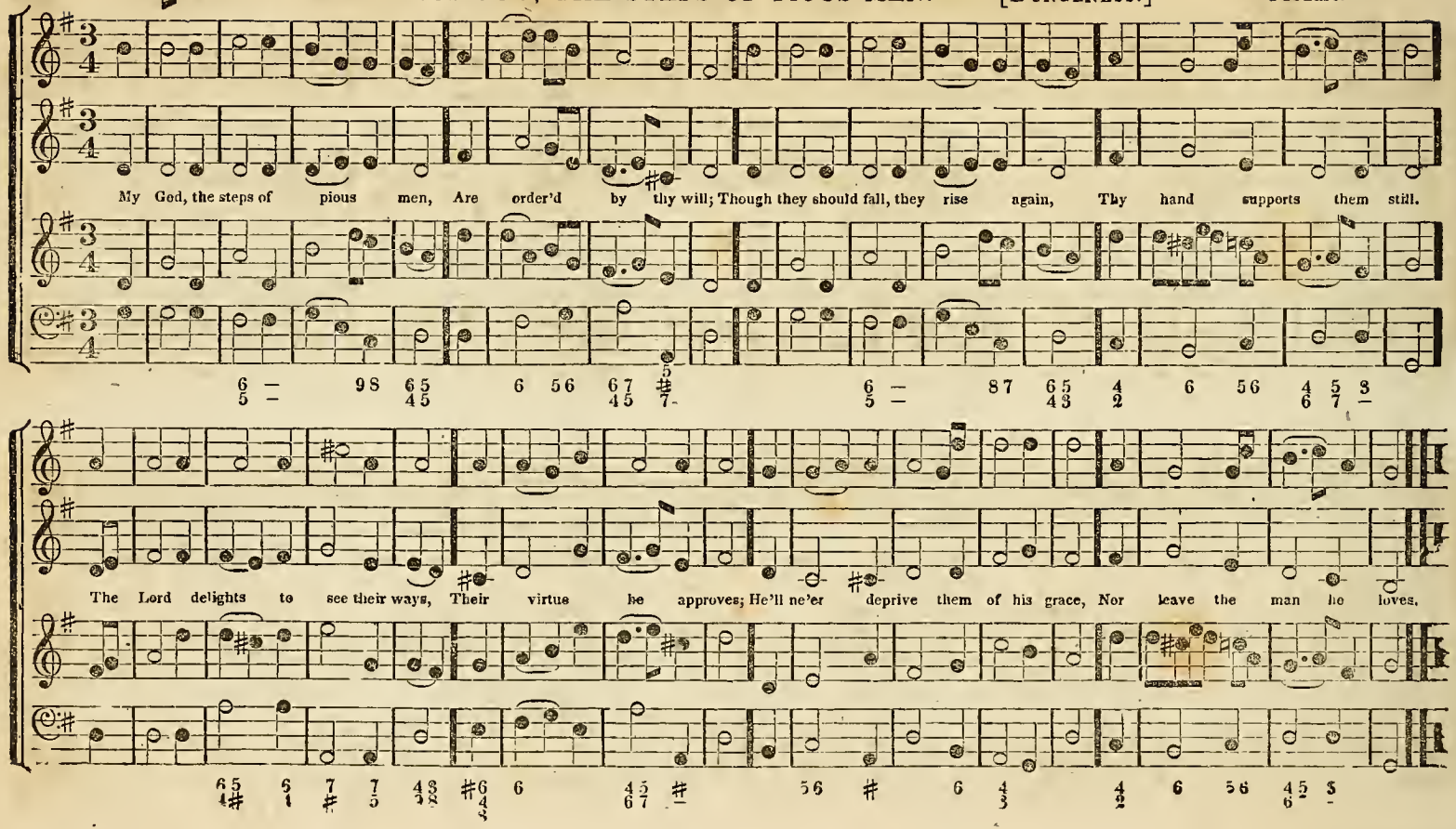
Adagio Sostenuto.

There is a stream, whose gentle flow Surrounds the city of our God— There is a stream, whose gentle flow

Surrounds the ci - ty of our God— A sacred river, from whose fount, The living wa - - - ters flow abroad.


P.
God of my life through all my days, My grateful pow'r shall sound thy praise; The song shall wake with op'ning light,
P.
And warble to the sl - lent night. The song shall wake with op'ning light, And warble to the silent night.


Tenor. Adagio Sostenuto
Now night in silent grandeur reigns, And holds the slumb'ring world in chains; Pale from the cloud the
muon - - - beam steals. And half cre - a - - tion's face reveals— And half cre - a - tion's face re - vealsa.
Lentando. Dim.


My God, the steps of pious men, Are order'd by thy will; Though they should fall, they rise again, Thy hand supports them still.
The Lord delights to see their ways, Their virtue he approves; He'll ne'er deprive them of his grace, Nor leave the man he loves.

Solo. Tutti.

Solo. Tutti.

Behold the glories of the Lamb, Amidst his Father's throne: Prepare new honors for his name—Prepare new honors for his name, And songs before unknown. Let elders worship

Solo. Tutti.

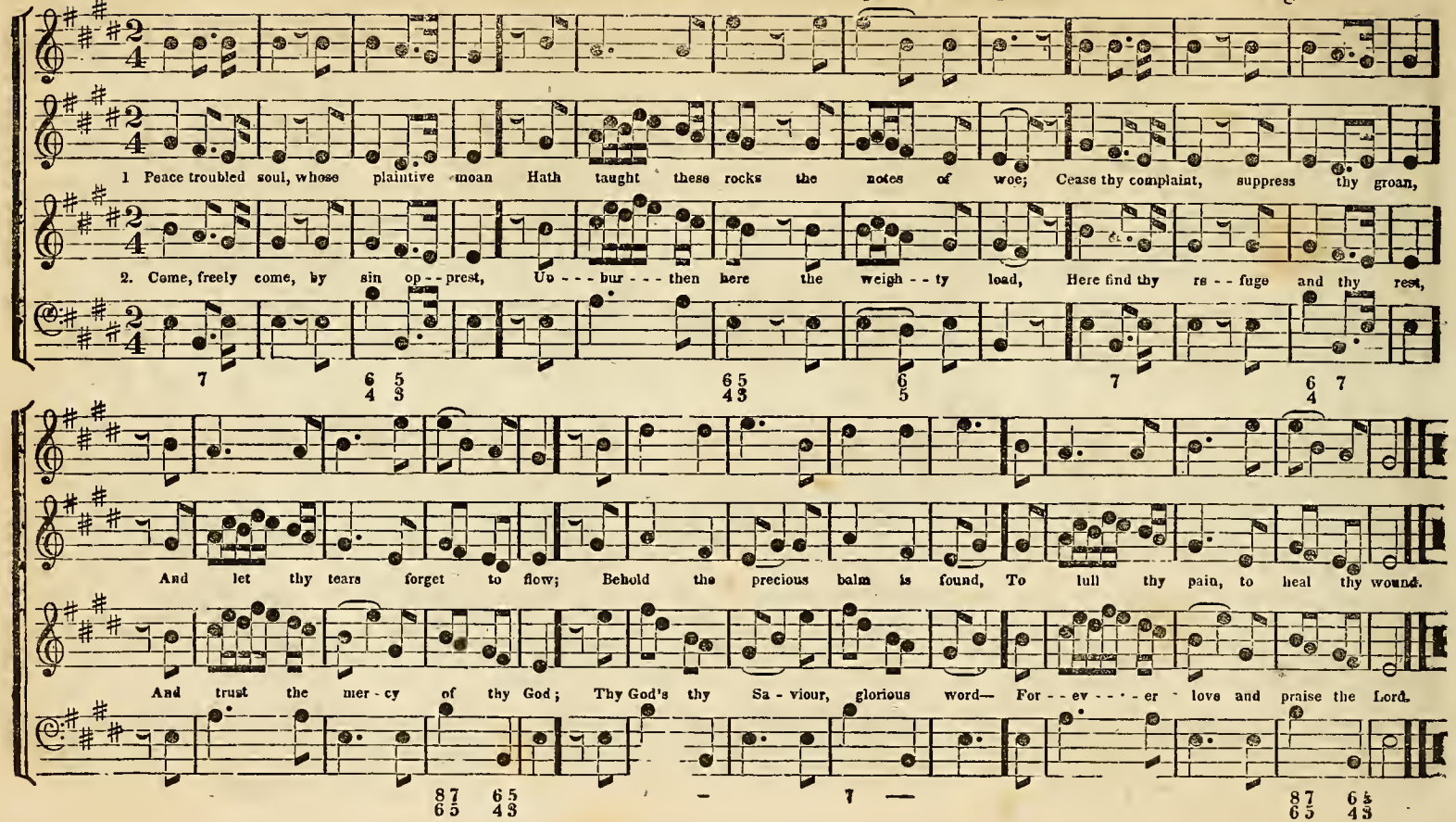
Solo. Tutti.

Solo. Tutti.

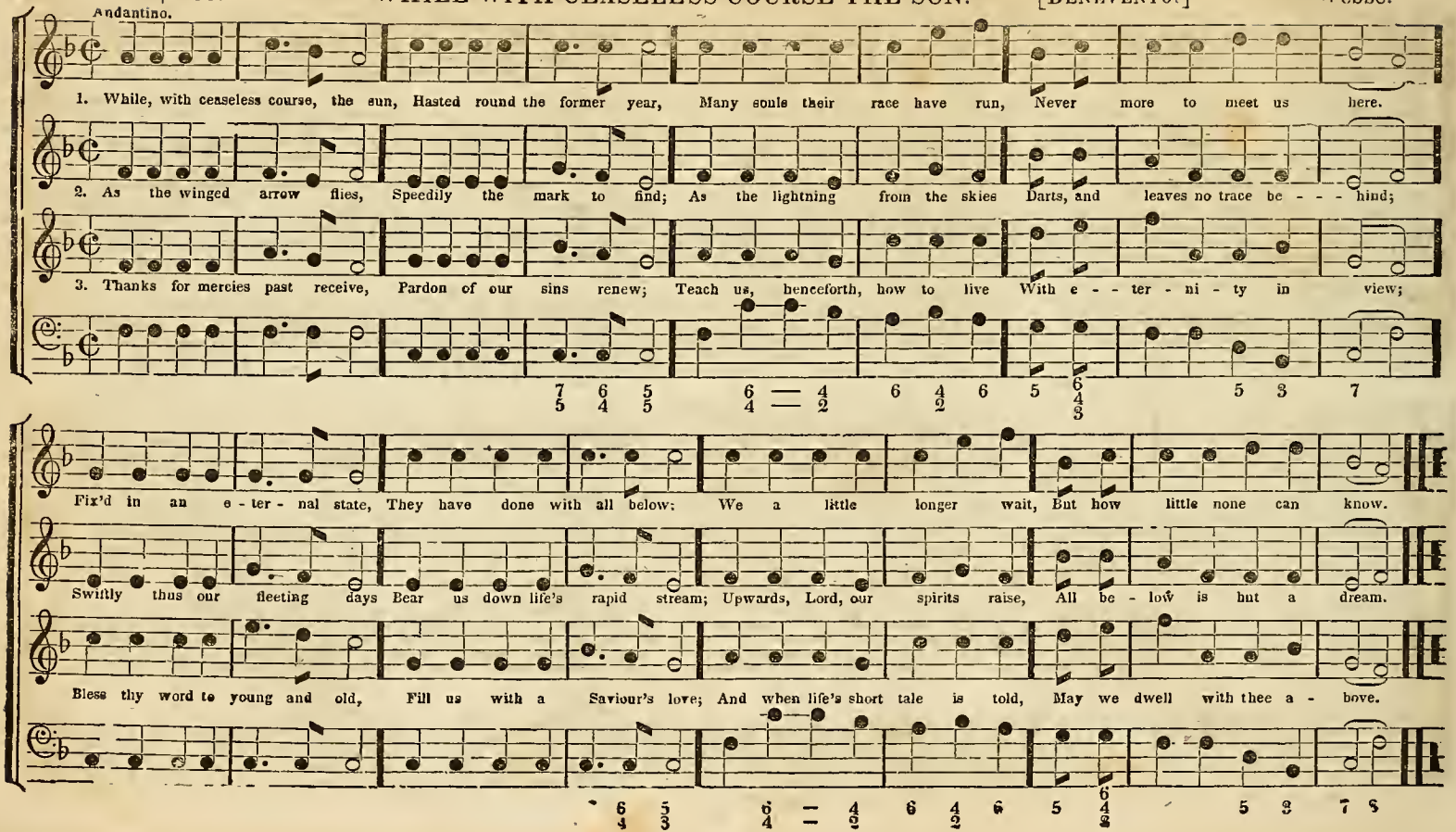
at his feet, The church adore around; With vials full of odours sweet,—With vials full of odours sweet, And harps of sweeter sound—And harps of sweeter sound.

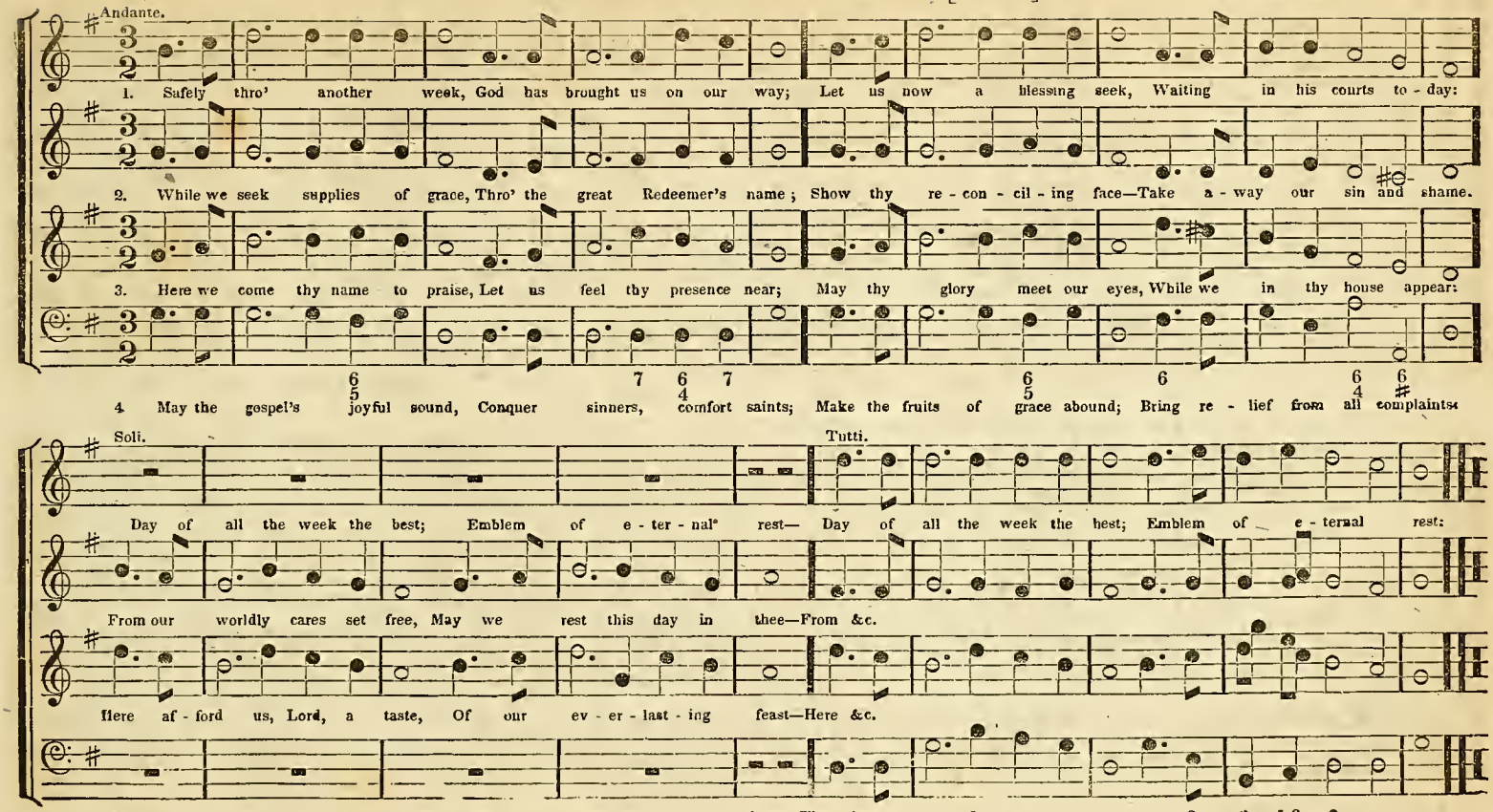
Solo. Tutti.

Solo. Tutti.


1 Peace troubled soul, whose plaintive moan Hath taught these rocks the notes of woe; Cease thy complaint, suppress thy groan,
2. Come, freely come, by sin op--prest, Un---bur---then here the weigh--ty load, Here find thy re--fuge and thy rest,
And let thy tears forget to flow; Behold the precious balm is found, To lull thy pain, to heal thy wound.
And trust the mer-cy of thy God; Thy God's thy Sa-viour, glorious word— For--ev---er love and praise the Lord.

The saffron tints of morn appear, And glow across the blushing east; The brilliant orb of day is near, To dissipate the ling'ring mist; And while his mantling splendors dart, Their radiance o'er the kindling skies. To chase the darkness of my heart, Arise, O God of light, a - rise, a - rise, a - rise, a - rise.


Andantino.
1. While, with ceaseless course, the sun, Hasted round the former year, Many souls their race have run, Never more to meet us here.
2. As the winged arrow flies, Speedily the mark to find; As the lightning from the skies Darts, and leaves no trace be - - - hind;
3. Thanks for mercies past receive, Pardon of our sins renew; Teach us, henceforth, how to live With e - - ter - ni - ty in view;
Fix'd in an e - ter - nal state, They have done with all below; We a little longer wait, But how little none can know.
Swiftly thus our fleeting days Bear us down life's rapid stream; Upwards, Lord, our spirits raise, All be - low is but a dream.
Bless thy word to young and old, Fill us with a Saviour's love; And when life's short tale is told, May we dwell with thee a - bove.


Andante.
1. Safely thro' another week, God has brought us on our way; Let us now a blessing seek, Waiting in his courts to-day:
2. While we seek supplies of grace, Thro' the great Redeemer's name; Show thy re-con-cil-ing face—Take a-way our sin and shame.
3. Here we come thy name to praise, Let us feel thy presence near; May thy glory meet our eyes, While we in thy house appear:
4. May the gospel's joyful sound, Conquer sinners, comfort saints; Make the fruits of grace abound; Bring re-lief from all complaints:
Soli.
Tutti.
Day of all the week the best; Emblem of e-ter-nal rest— Day of all the week the best; Emblem of e-ternal rest:
From our worldly cares set free, May we rest this day in thee—From &c.
Here af-ford us, Lord, a taste, Of our ev-er-last-ing feast—Here &c.
Thus let all our sabbaths prove Till we join the church a-bove—Thus &c.

1. How beauteous are their feet, Who stand on Zion's hill! Who bring salvation on their tongues, And words of peace reveal! 2. How charming is their voice! How

3. How happy are our ears, That hear this joyful sound! Which kings and prophets waited for, And sought but never found! 3. How blessed are our eyes, That

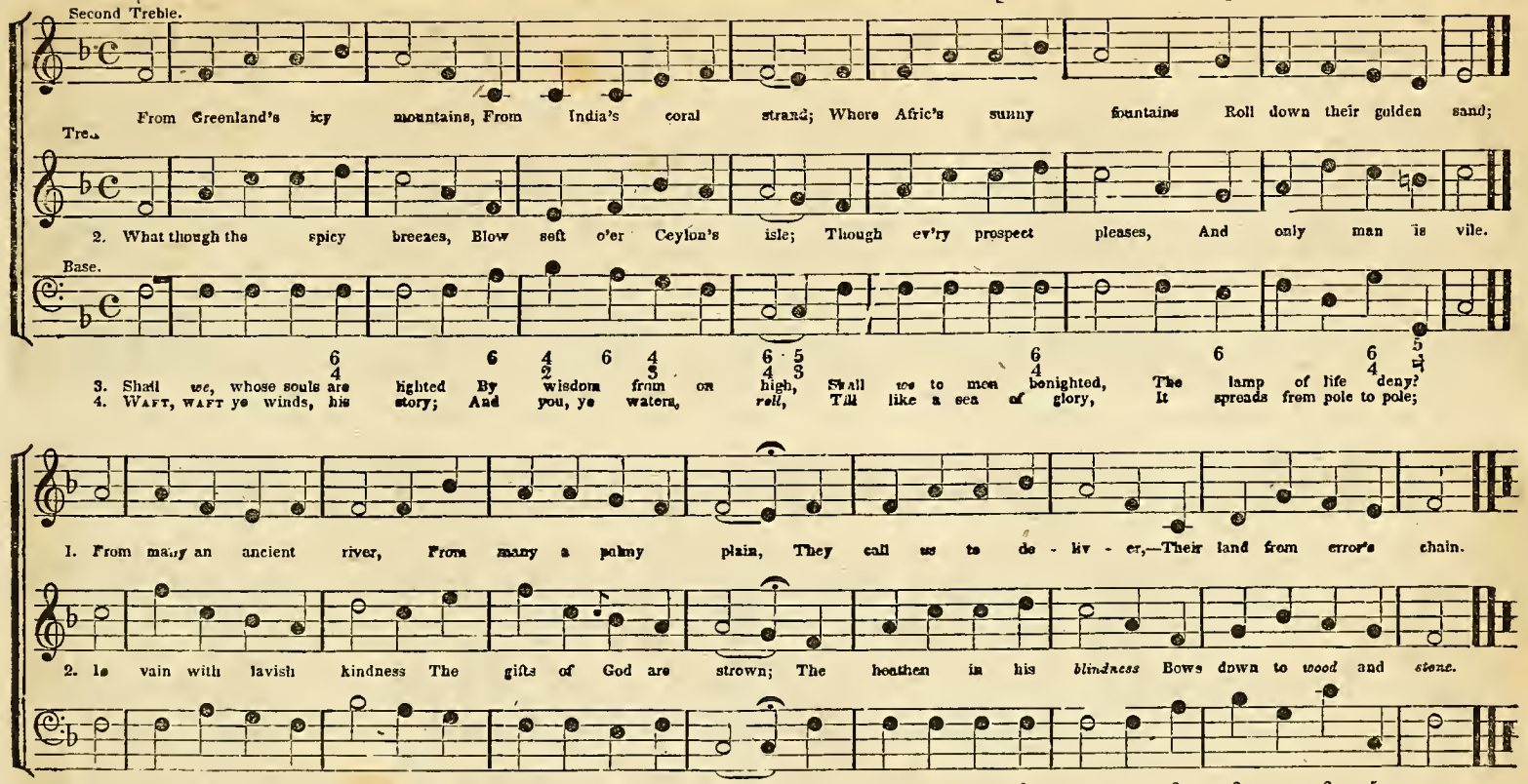
5. The watchmen join their voice, And tuneful notes em - ploy; Je ru-salem breaks forth in songs, And deserts learn the joy. 6. The Lord makes bare his arm, Thro'

sweet the tidings are! Zion, behold thy Saviour—King, He reigns and triumphs here—He reigns—He reigns and triumphs here!

see this heav'nly light! Prophets and kings desir'd it long, But [- - - - - * - - - - -] died—But died without one sight.

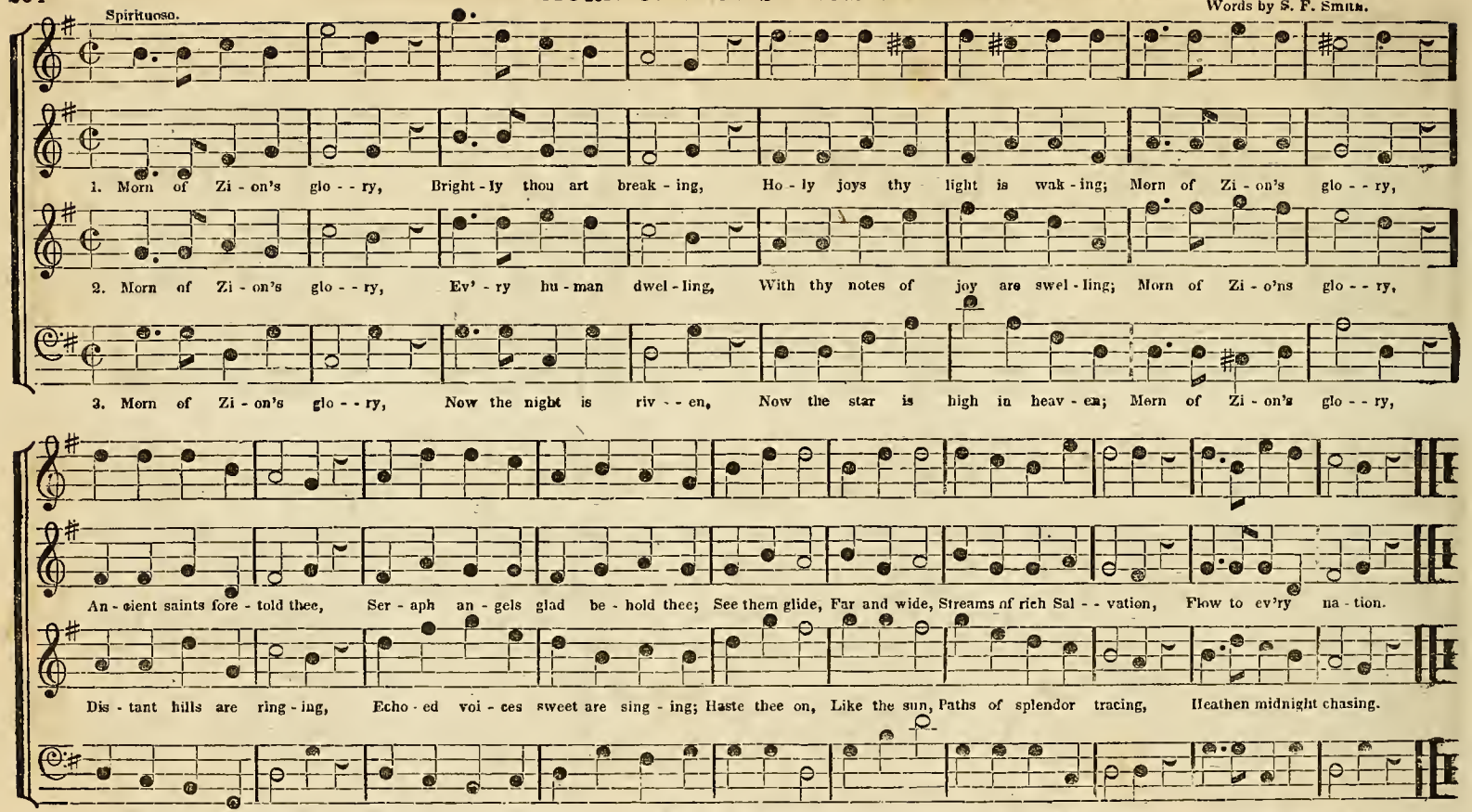
all the earth abroad, Let ev'ry nation now be - hold Their Saviour and their God—be - - hold Their Saviour and their God.

The first two lines of the 3d and 4th stanzas should be sung as a Duet by Treble voices. In the 4th stanza omit the two measures between the brackets, [*] so as to avoid a repetition of the line "But died without one sight;" and let this line be sung slow and soft


Second Treble.
From Greenland's icy mountains, From India's coral strand; Where Afric's sunny fountains Roll down their golden sand;
Tre.
2. What though the spicy breezes, Blow soft o'er Ceylon's isle; Though ev'ry prospect pleases, And only man is vile.
Base.
3. Shall we, whose souls are lighted By wisdom from on high, Shall we to men benighted, The lamp of life deny?
4. WAFT, WAFT ye winds, his story; And you, ye waters, roll, Till like a sea of glory, It spreads from pole to pole;
1. From many an ancient river, From many a palmy plain, They call us to de - liv - er,—Their land from error's chain.
2. In vain with lavish kindness The gifts of God are strown; The heathen in his blindness Bows down to wood and stone.
3. SALVATION, O SALVATION, The joyful sound pro - claim, Till earth's remotest nation, Has learnt Messiah's name.
4. Till o'er our ransom'd nature, The Lamb for sinners slain, REDEEMER, KING, CREATOR, Returns in bliss to reign.

"MORN OF ZION'S GLORY."

From "Spiritual Songs:" published in this work by permission
Words by S. F. Smith.



1. Head of the church tri - um - - phant, We joy - ful - ly a - - dore thee; Till thou ap - pear, Thy mem - bers here, Shall sing like those in glo - ry.

2. While in af - flic - tion's fur - nace, And passing through the fire; Thy love we praise, That knows our days, And ev - er brings us nigh - er.

3. Thou dost con - duct thy peo - - ple, Through torrents of temp - - ta - tion; Nor will we fear, While thou art near, The fire of trib - u - la - tion.

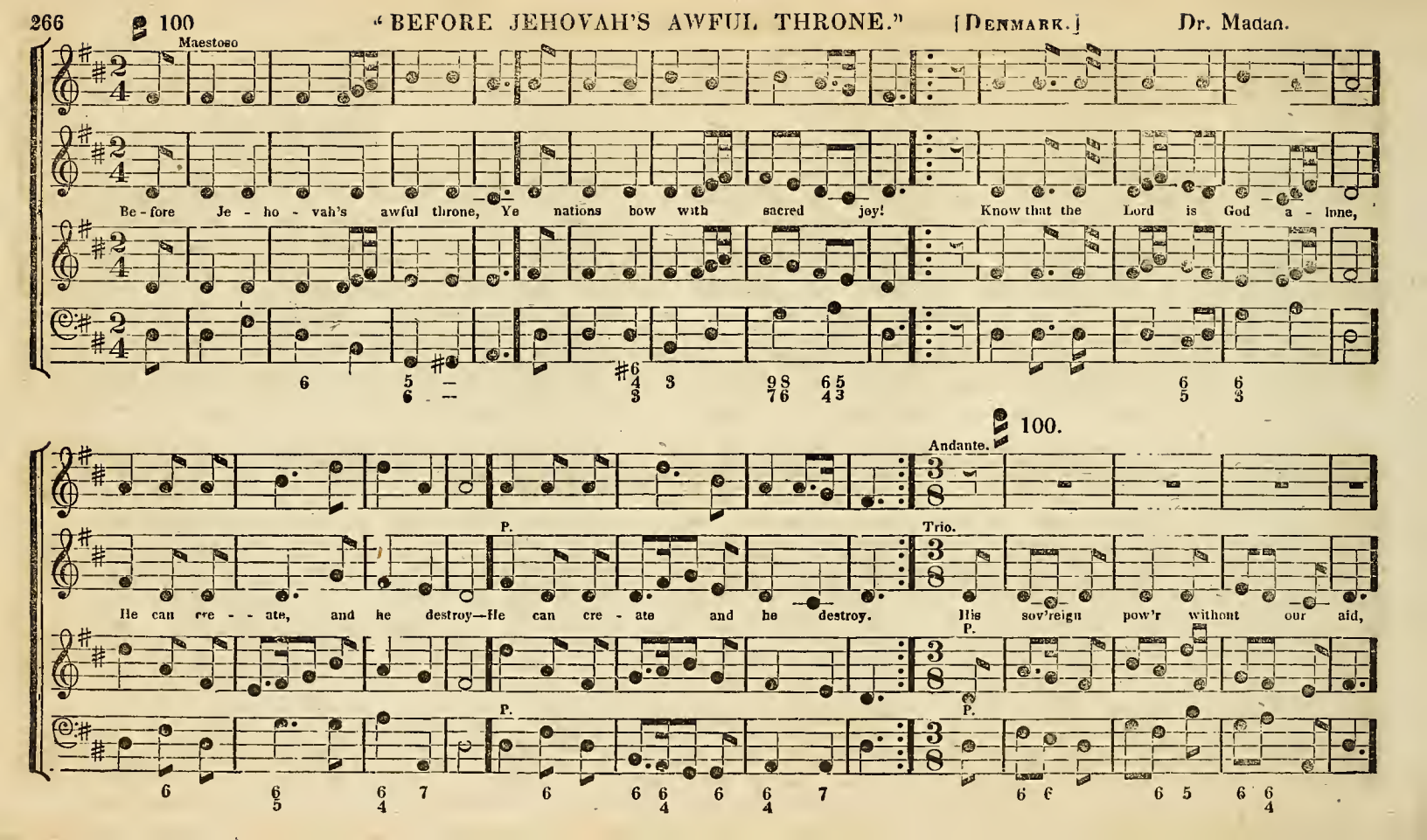
4. Faith now be - hold the glo - - ry, To which thou wilt re - - store us; And earth des - pise, For that high prize, Which thou hast set be - fore us.

We lift our hearts and voices, In blest an - tic - i - - pa - tion; And cry a - loud, And give to God, The praise of our sal - - va - tion.

We lift our hearts ex - ult - ing, In thine al - migh - ty fa - vor; The love di - vine, That made us thine, Shall keep us thine for - ev - er.

The world, with sin and Sa - tan, In vain our march op - po - ses; By thee we will, Break through them all, And sing the song of Mo - ses.

And if thou count us wor - thy, We each like dy - ing Ste - phen; Shall see thee stand, At God's right hand, To take us up to heav - en.

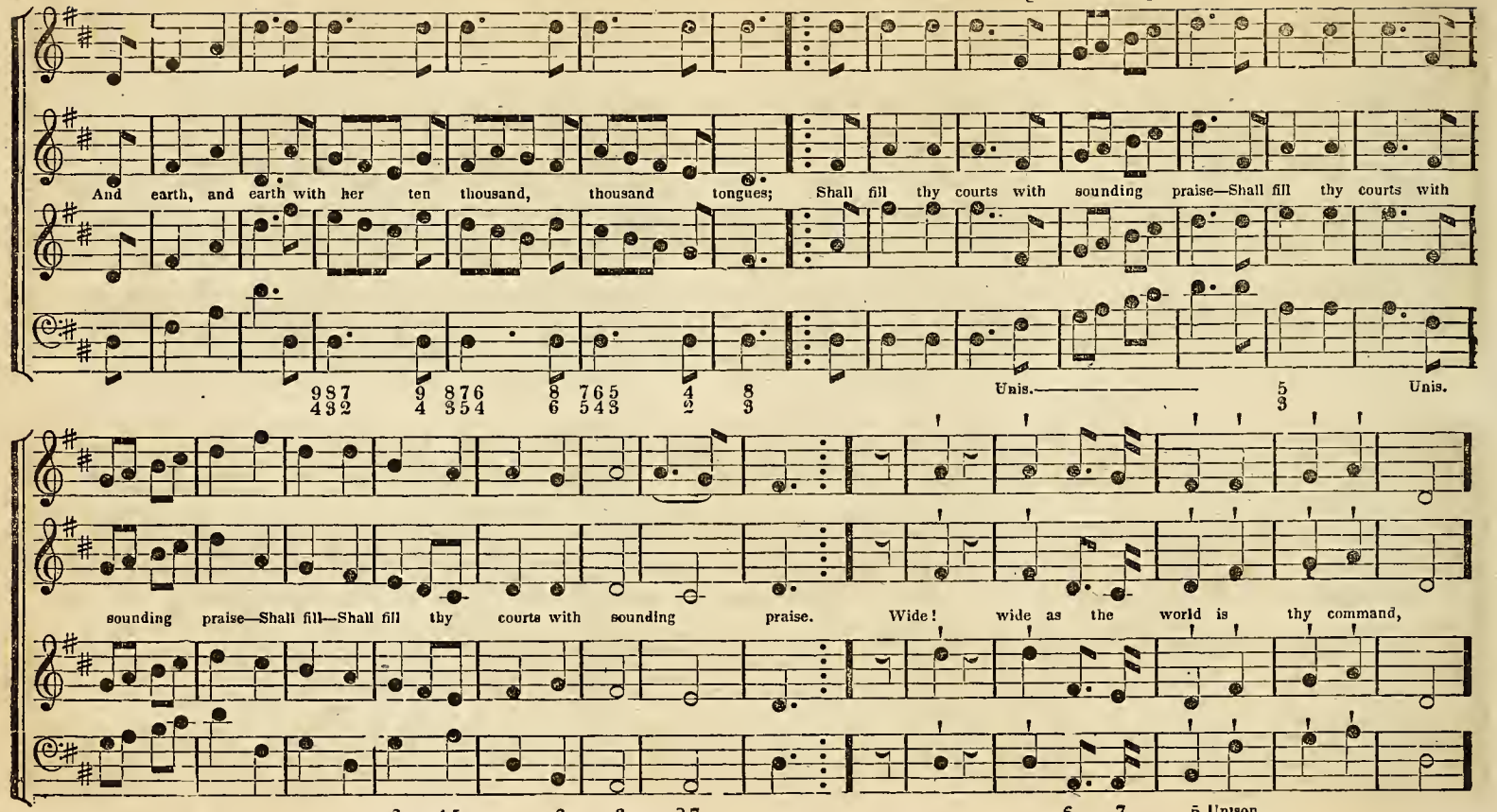

100
"BEFORE JEHOVAH'S AWFUL THRONE."
[DENMARK.]
Dr. Madan.
Maestoso
Be - fore Je - ho - vah's awful throne, Ye nations bow with sacred joy! Know that the Lord is God a - lone,
100.
Andante.
P.
Trio.
He can cre - - ate, and he destroy—He can cre - ate and he destroy. His sov'reign pow'r without our aid,
P.

Made us of clay, and form'd us men; And when, like wand'ring sheep, we stray'd, He brought us to his fold again.

Con Spirito. ♩ 120.

He brought us to his fold again. We'll crowd thy gates with thank - ful songs, High as the heav'ns our voic - - - es raise.

Tutti F.

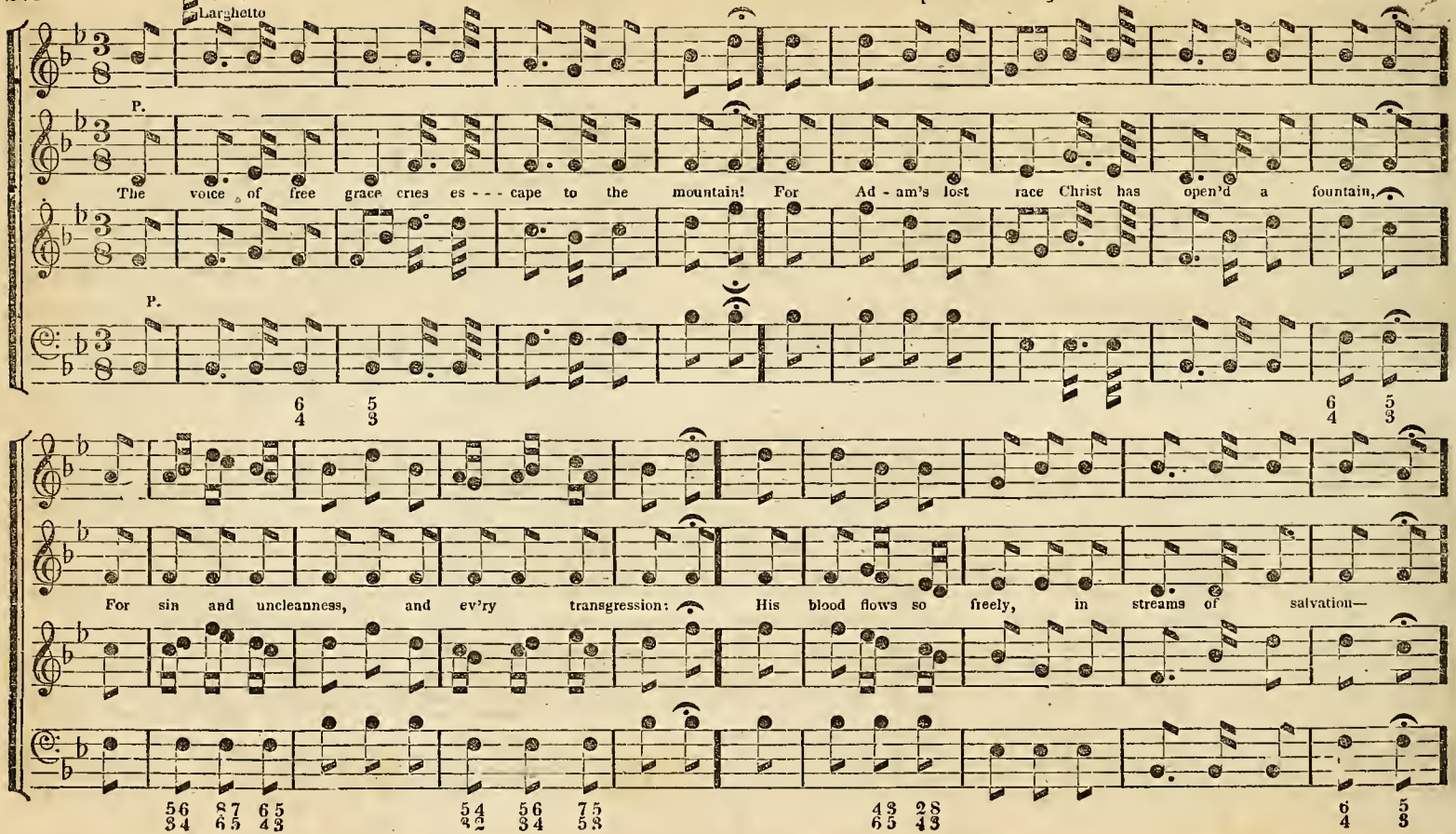

And earth, and earth with her ten thousand, thousand tongues; Shall fill thy courts with sounding praise—Shall fill thy courts with
Unis.
Unis.
sounding praise—Shall fill—Shall fill thy courts with sounding praise. Wide! wide as the world is thy command,
5 Unison

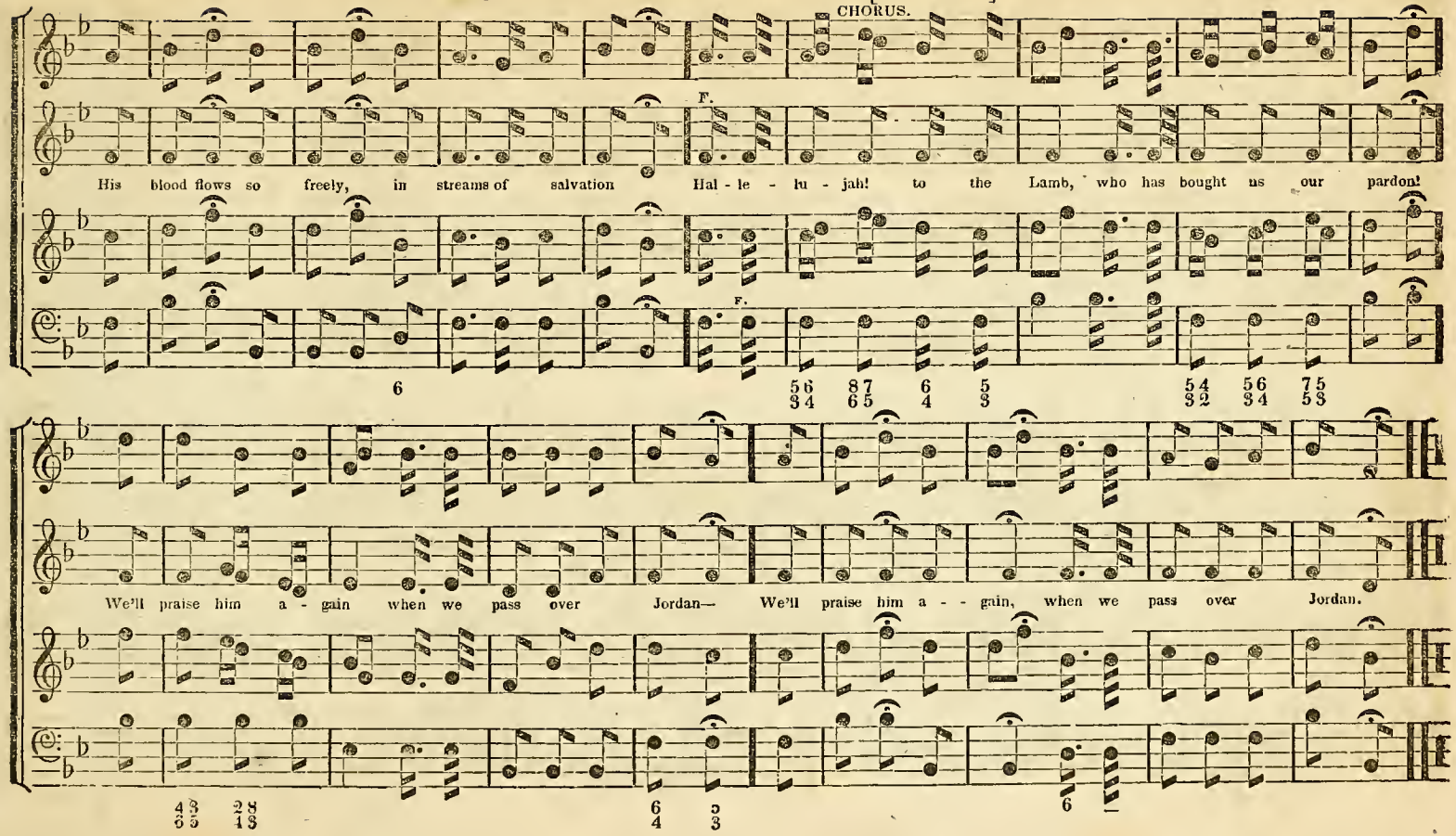
Vast as e - - ter-ni - ty, e - - - ter - ni - ty thy love; Firm as a rock thy troth shall stand, When rolling years shall cease to

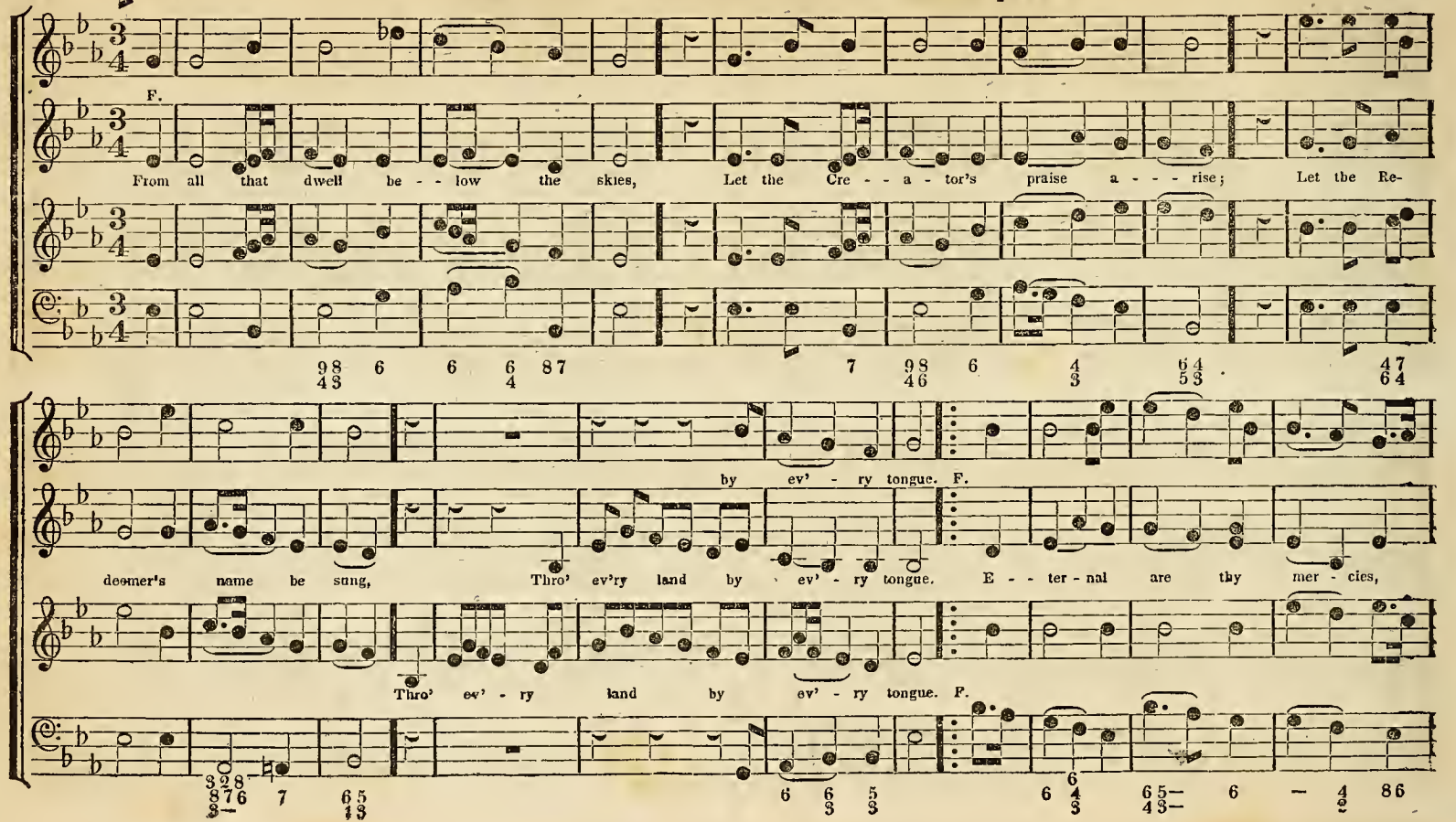
Unison.

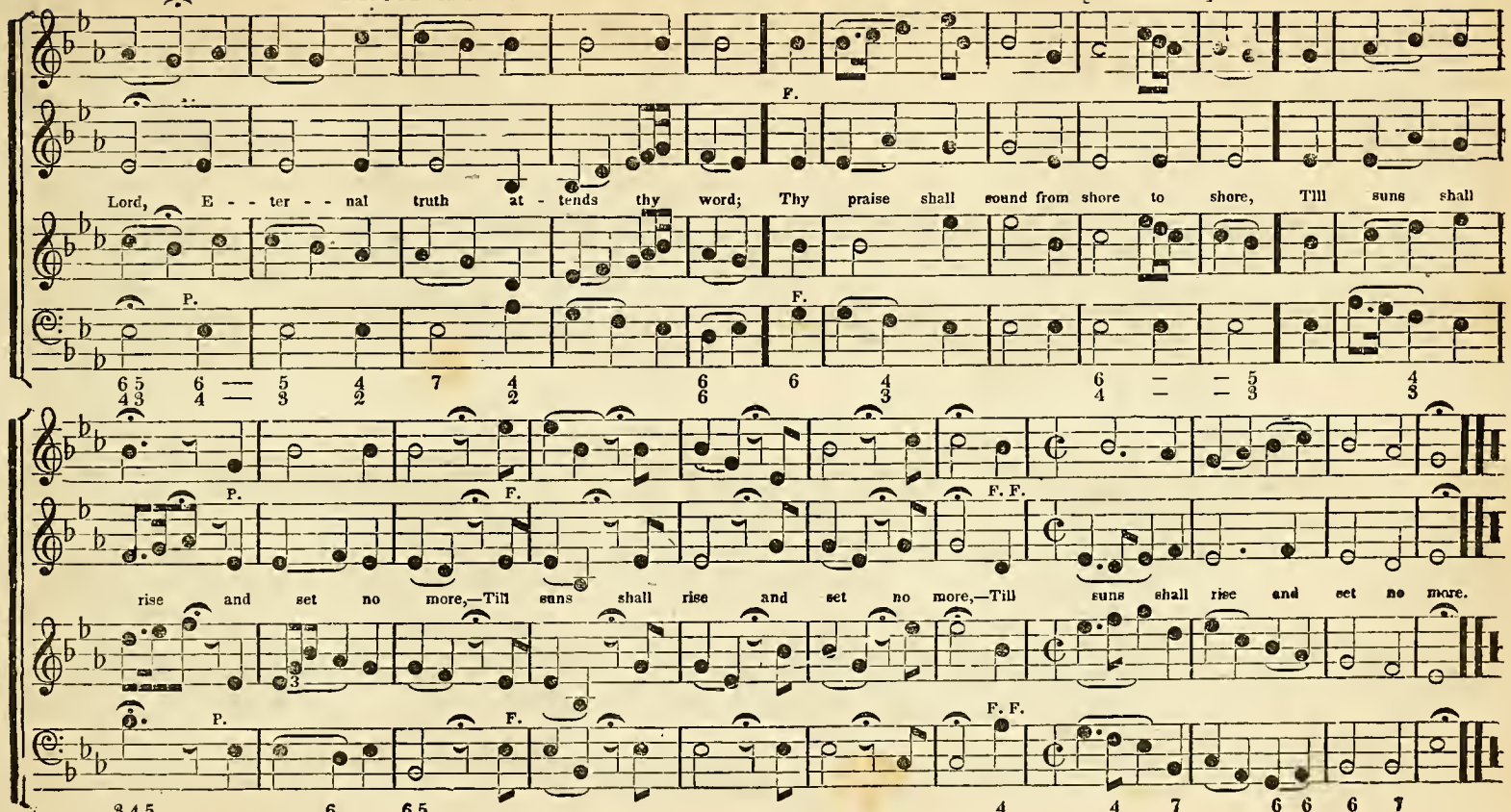
move, shall cease to move— When rolling years shall cease to move— When roll - - - - ing years shall cease to move.

102. "THE VOICE OF FREE GRACE." [SCOTLAND.] Dr. Clark




CHORUS.
F.
His blood flows so freely, in streams of salvation Hal - le - lu - jah! to the Lamb, who has bought us our pardon!
F.
We'll praise him a - gain when we pass over Jordan— We'll praise him a - - gain, when we pass over Jordan.


F.
From all that dwell be - - low the skies, Let the Cre - - a - tor's praise a - - - rise; Let the Re-
by ev' - ry tongue. F.
deemer's name be sung, Thro' ev'ry land by ev' - ry tongue. E - - ter - nal are thy mer - cies,
Thro' ev' - ry land by ev' - ry tongue. F.


F.
Lord, E - - ter - - nal truth at - tends thy word; Thy praise shall sound from shore to shore, Till suns shall
P.
F.
P.
F.
F. F.
rise and set no more,—Till suns shall rise and set no more,—Till suns shall rise and set no more.
P.
F.
F. F.

76. "VITAL SPARK OF HEAV'NLY FLAME." [DYING CHRISTIAN.] Harwood

Adagio. Affet

Vital spark of heav'nly flame, quit O quit this mortal frame! Trembling, hoping, ling'ring, flying!—Oh! the pain, the bliss of dying!

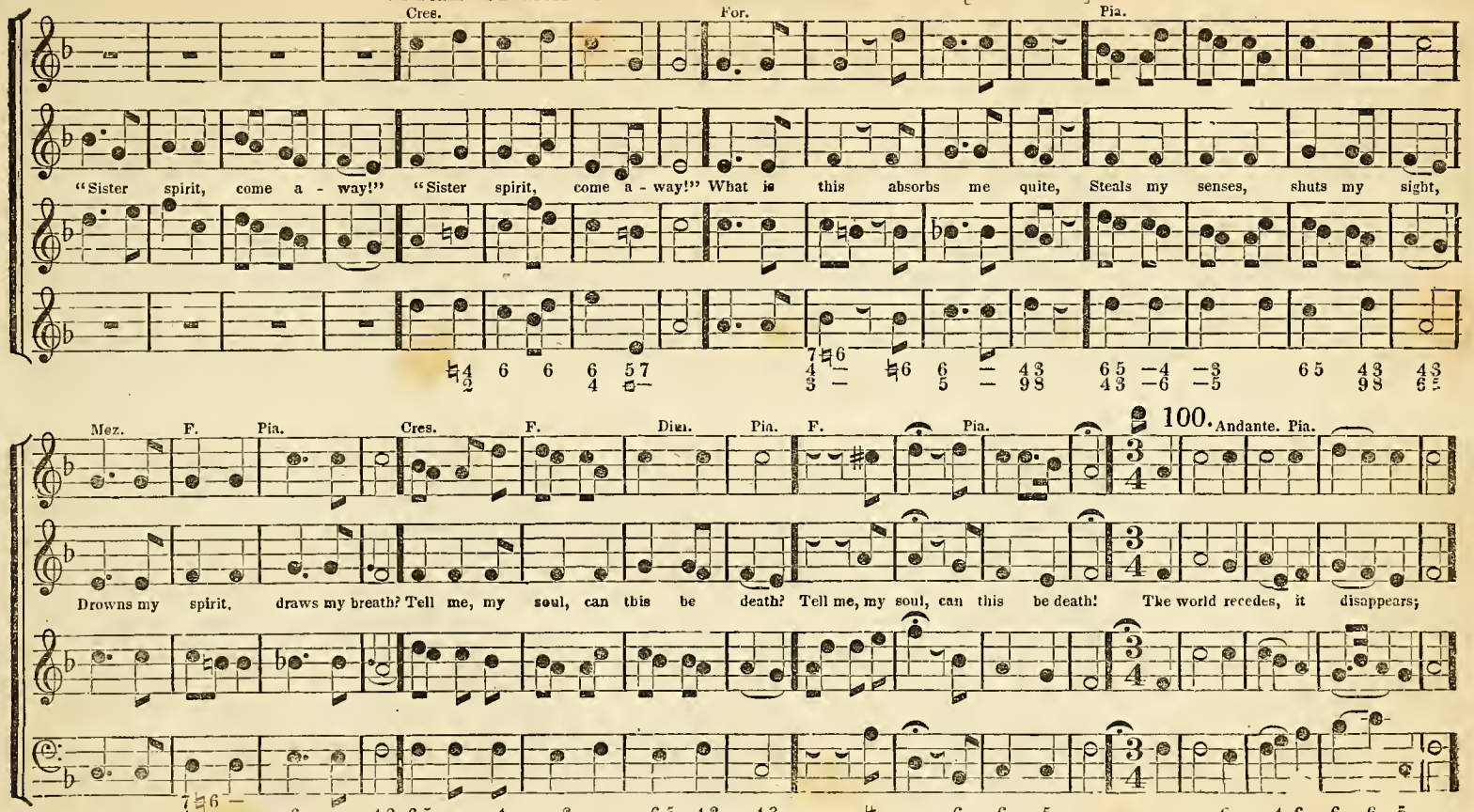
6 6 6 6 5 / 4 ♮ 6 ♮ 4 / 2 6 ♮ 6 ♮ 6 7 5 / 5 3 8 / 6 7 / 5 6 5 / 4 ♮

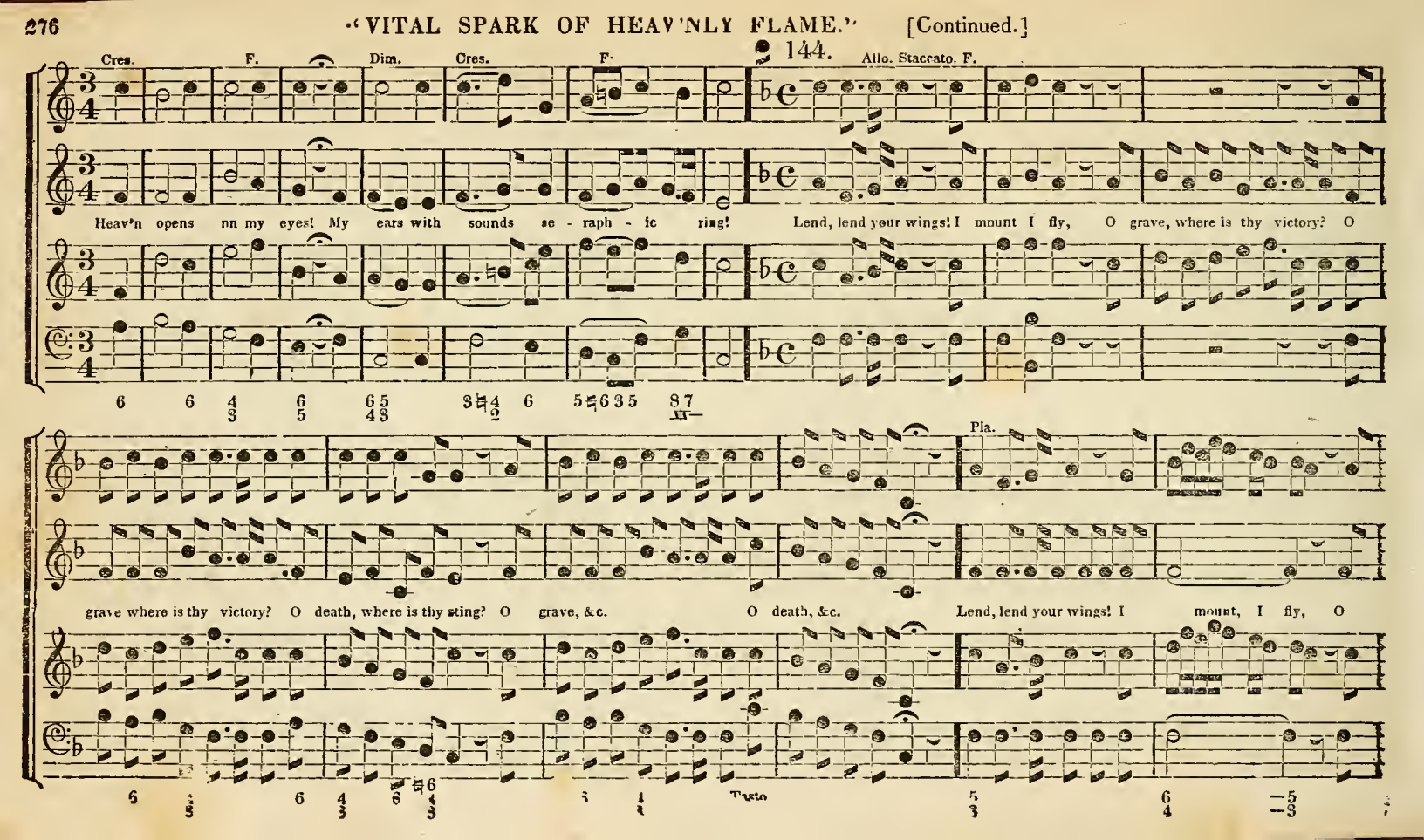
126.

Pianissimo.

Cease, fond nature, cease thy strife, And let me languish into life! Hark! they whisper, angels say; they whisper angels say,

36 6 6 6 5 / 4 ♮ 32 / 87 43 / 98 54 / 32 65 / 43


Cres.
For.
Pia.
"Sister spirit, come a - way!" "Sister spirit, come a - way!" What is this absorbs me quite, Steals my senses, shuts my sight,
Mez.
F.
Pia.
Cres.
F.
Dim.
Pia.
F.
Pia.
100. Andante. Pia.
Drowns my spirit, draws my breath? Tell me, my soul, can this be death? Tell me, my soul, can this be death! The world recedes, it disappears;


Cres.
F.
Dim.
Cres.
F.
♩ 144.
Allo. Staccato. F.
Heav'n opens on my eyes! My ears with sounds se - raph - ic ring! Lend, lend your wings! I mount I fly, O grave, where is thy victory? O
Pia.
grave where is thy victory? O death, where is thy sting? O grave, &c. O death, &c. Lend, lend your wings! I mount, I fly, O
Tasto

Cres. F. Dim. Pia. For. Pia.

grave, where is thy victory? thy victory? O grave, where is thy victory? thy victory? O death, where is thy sting, O death, O death, where; &c.

For. For. Adagio.

Lend, lend your wings! I mount, I fly, O grave, where is thy victory? thy victory? O death, O death, where is thy sting?

"WHEN I CAN READ MY TITLE CLEAR."

Thos. Hastings

Andante Moderato.

When I can read my ti - -tle clear, To mansions in the skies, I'll bid fare - well to ev' - - - ry fear, And wipe my

Pia. For.

weep - ing eyes— And wipe my weeping eyes— I'll bid fare - - well to ev' - - - ry fear, And wipe my weeping eyes.

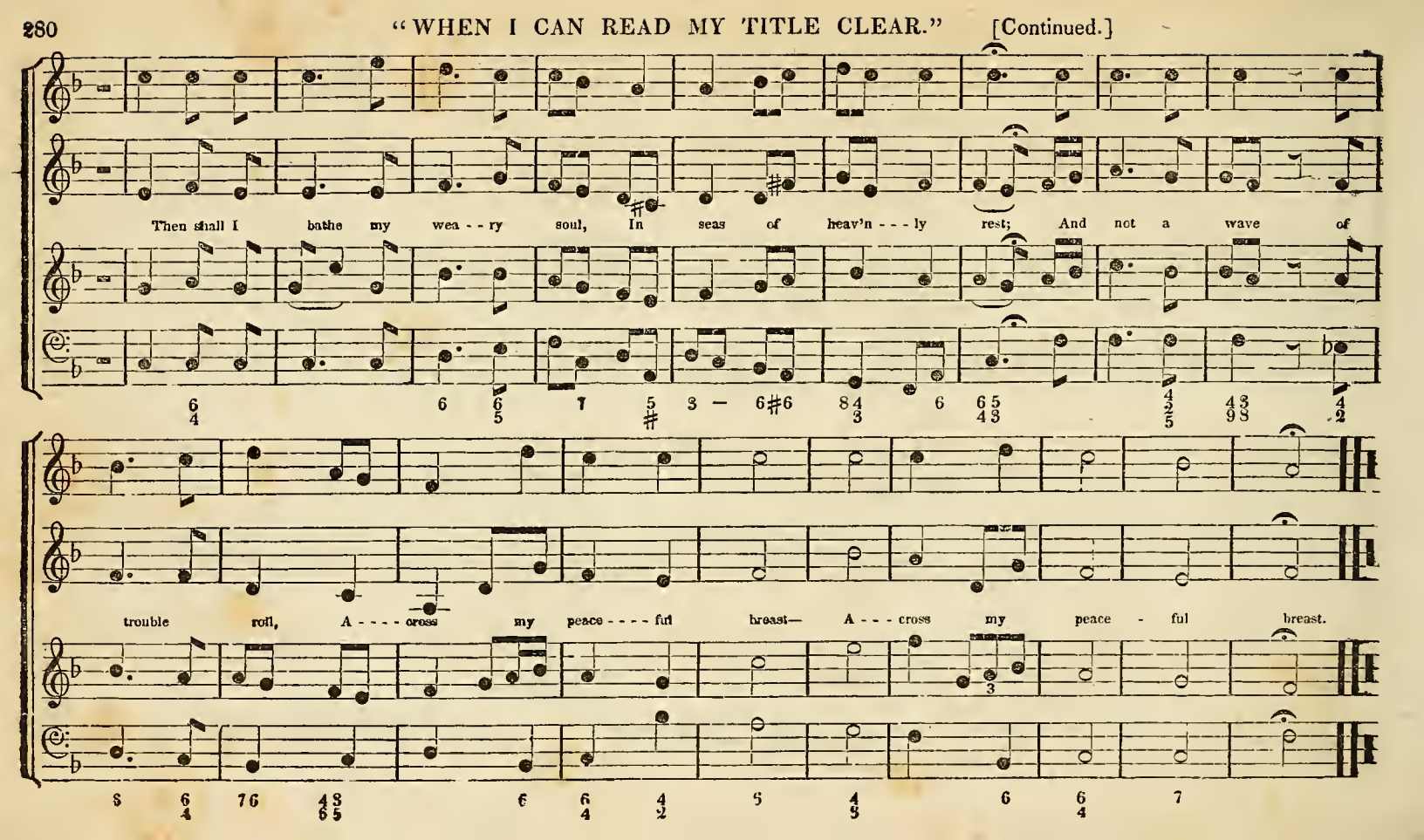
For. pia.

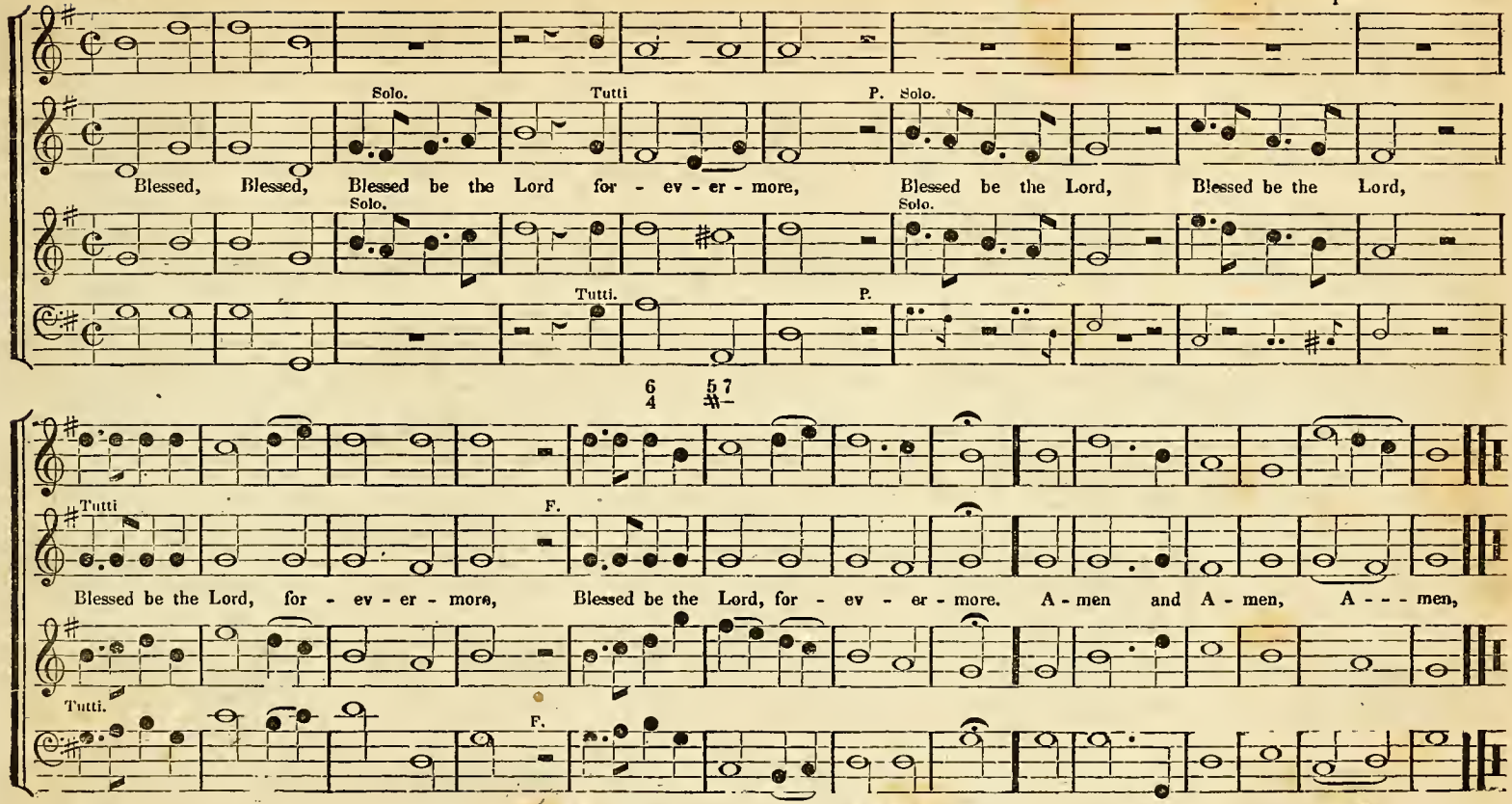
fz. fz. fz.

Let cares like a wild deluge come, And storms of sor - - - row fall; May I but

For.

safe - - ly reach my home—May I but safe - - - - - ly reach my home— My God, my heav'n my all:


Then shall I bathe my wea - - ry soul, In seas of heav'n - - - ly rest; And not a wave of
trouble roll, A - - - - cross my peace - - - - ful breast— A - - - cross my peace - ful breast.


Solo.
Tutti
P.
Solo.
Blessed, Blessed, Blessed be the Lord for - ev - er - more, Blessed be the Lord, Blessed be the Lord,
Solo.
Solo.
Tutti.
P.
Tutti
F.
Blessed be the Lord, for - ev - er - more, Blessed be the Lord, for - ev - er - more. A - men and A - men, A - - - men,
Tutti.
F.

Solo.

Awake, awake, put on thy strength, O Zi - - on, put on thy strength, O Zi - - - on, O,

Solo. Awake, awake, put on thy strength, O Zi - - on, put on thy beautiful garments, O,

Awake, awake, put on thy strength, O Zi - - on, put on thy beautiful garments,

Solo.

Awake, put on thy strength, O Zion, put on thy strength, O Zion— O,

Tutti.

O Jerusalem, O Jerusalem, the holy city, Awake, awake, put on thy strength, O Zion, put

Tutti.

O Jerusalem, O Jerusalem, the holy city, Awake, awake, put on thy strength, O Zion, put

Tutti. Sym.

O Jerusalem, O Jerusalem, the holy city, Awake, awake, put on thy strength, O Zi - - on put

Tutti.

O Jerusalem O Jerusalem, the holy city Awake, awake, put on thy strength, O Zi - - - on, put

Solo. Pia. Tutti. For.

on thy strength, O Zion, put on thy beau - - tiful garments, Awake, awake, put

Solo. Pia. Tutti. For.

on thy strength, O Zion, put on thy beauti - - ful garments, Awake, awake, put

Solo. Pia. Tutti. For.

on, &c.

Solo. Pia. Tutti. For.

on thy strength, O Zion, put on thy beautiful garments, Awake, awake, put

Solo. Pia. Tutti. For.

on thy strength, thy strength, O Zion, put on thy beautiful garments, O, O Jerusalem, the holy city,

Solo. Pia. Tutti. For.

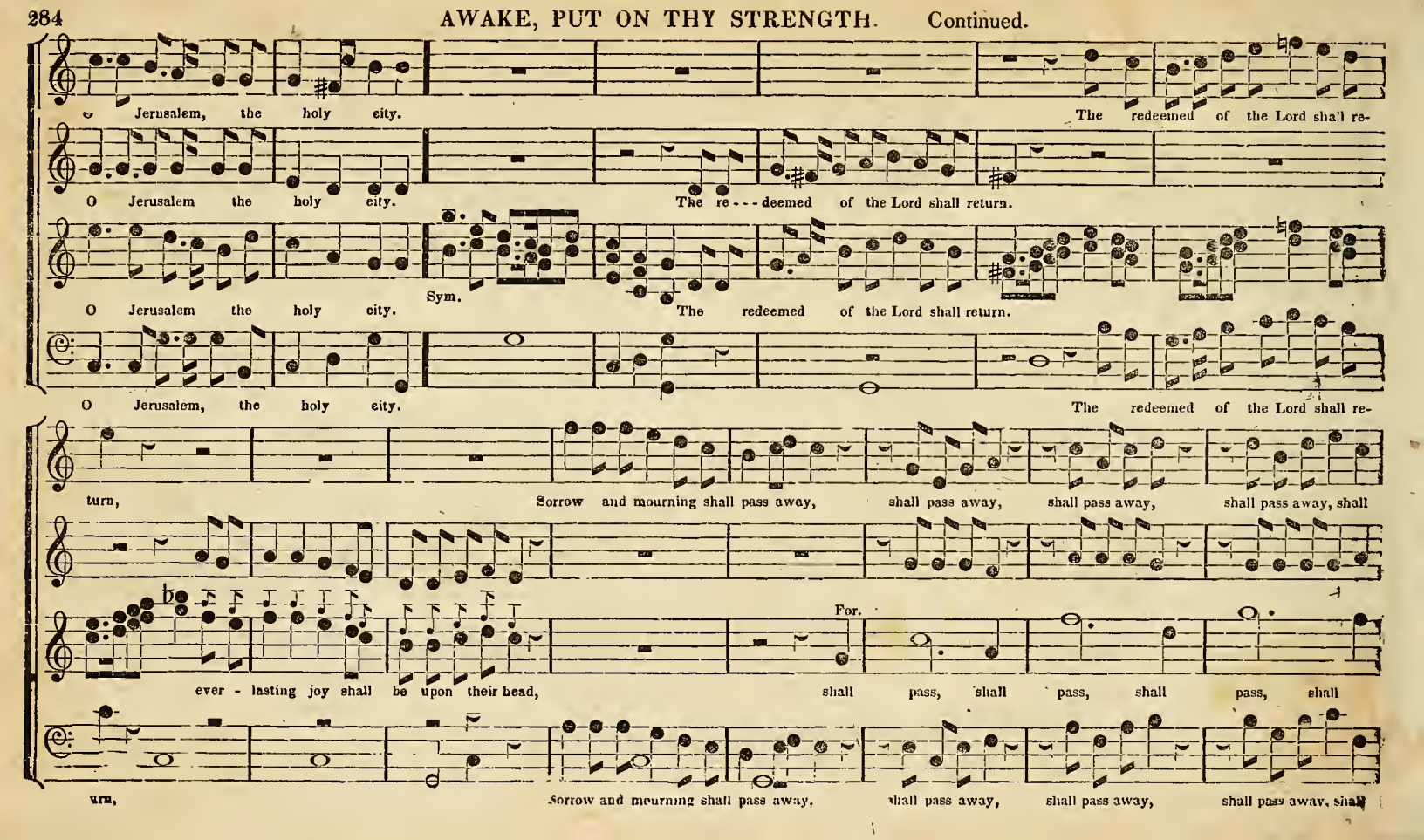
on thy strength, thy strength, O Zion, put on thy beautiful garments, O, O Jerusalem, the holy city,

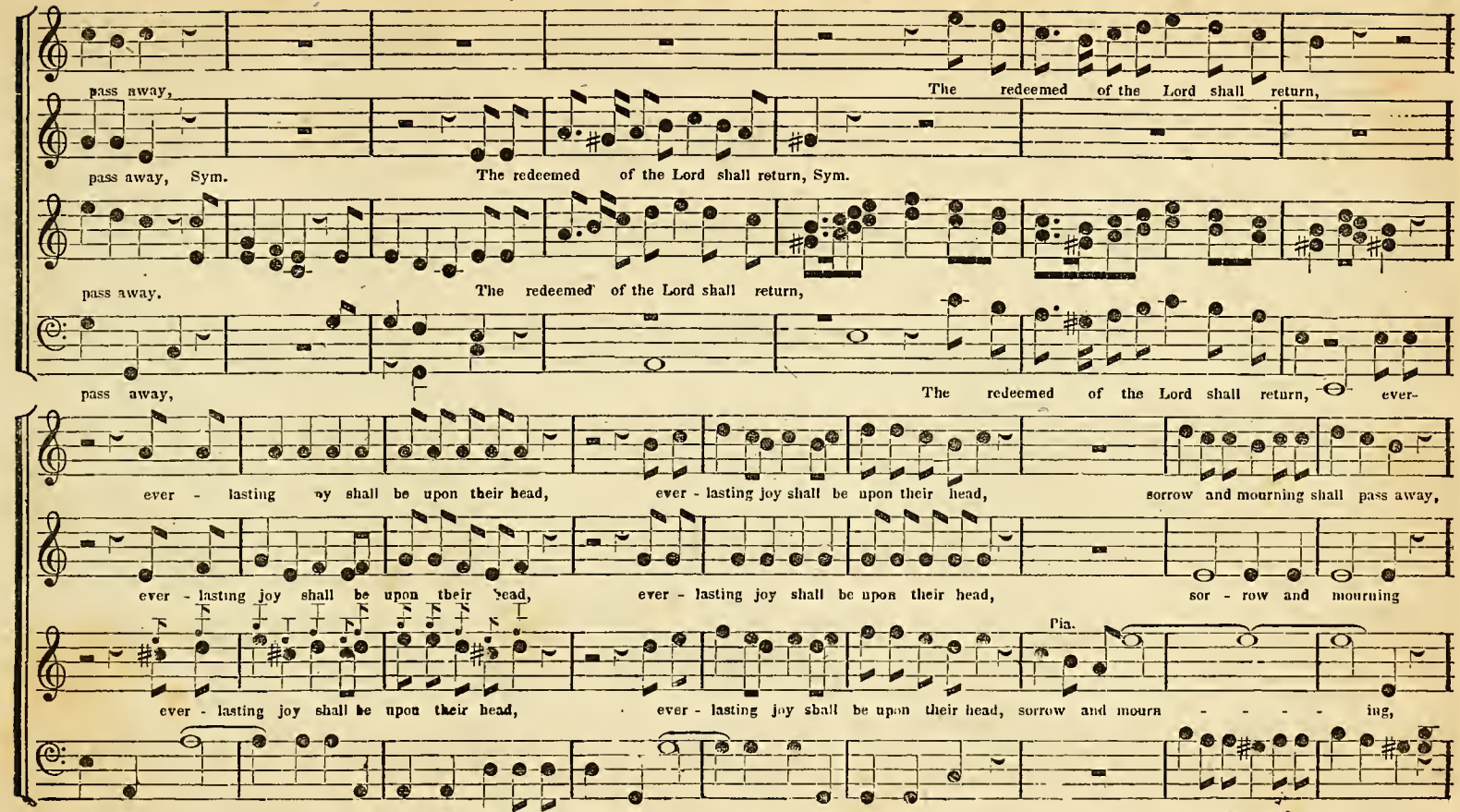
Solo. Pia. Tutti. For.

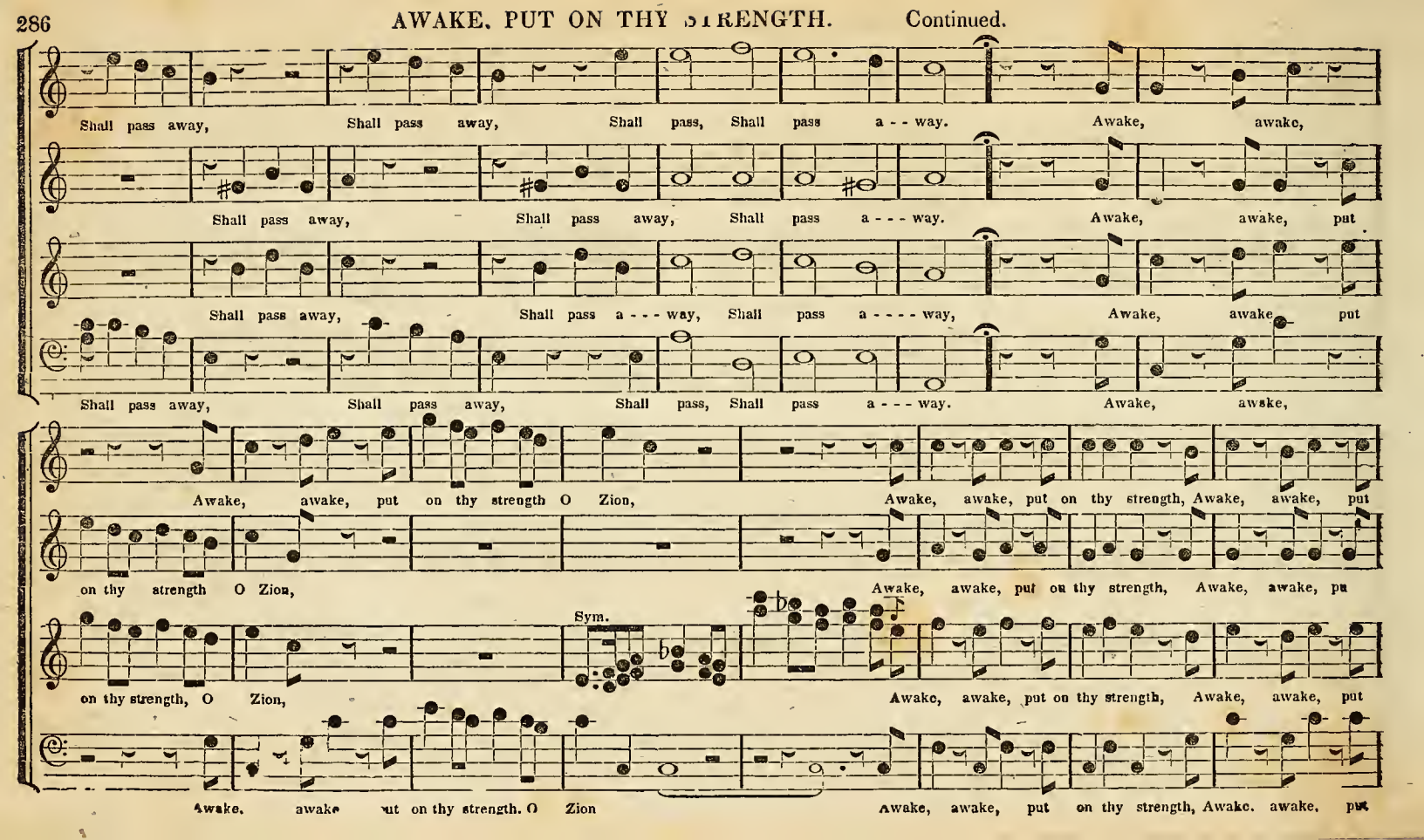
on thy strength, thy strength, O Zion, put on thy beautiful garments, O Jerusalem, the holy city,

Solo. Pia. Tutti. For.

on thy strength, thy strength O Zion, put on thy beautiful garments, O Jerusalem the holy city


O Jerusalem, the holy city.
The redeemed of the Lord shall re-
O Jerusalem the holy city.
The re - - - deemed of the Lord shall return.
Sym.
O Jerusalem the holy city.
The redeemed of the Lord shall return.
O Jerusalem, the holy city.
The redeemed of the Lord shall re-
turn,
Sorrow and mourning shall pass away,
shall pass away,
shall pass away,
shall pass away, shall
For.
ever - lasting joy shall be upon their head,
shall pass,
shall pass,
shall pass,
shall
urn,
Sorrow and mourning shall pass away,
shall pass away,
shall pass away,
shall pass away, shall


pass away, The redeemed of the Lord shall return,
pass away, Sym. The redeemed of the Lord shall return, Sym.
pass away. The redeemed of the Lord shall return,
pass away, The redeemed of the Lord shall return, ever-
ever - lasting joy shall be upon their head, ever - lasting joy shall be upon their head, sorrow and mourning shall pass away,
ever - lasting joy shall be upon their head, ever - lasting joy shall be upon their head, sor - row and mourning
Pia.
ever - lasting joy shall be upon their head, ever - lasting joy shall be upon their head, sorrow and mourn - - - - ing,
lasting joy - shall be up - on their head, ever - lasting joy shall be up - - on their head, Sorrow and mourning shall pass away,


Shall pass away, Shall pass away, Shall pass, Shall pass a - - way. Awake, awake,
Shall pass away, Shall pass away, Shall pass a - - - way. Awake, awake, put
Shall pass away, Shall pass a - - - way, Shall pass a - - - - way, Awake, awake, put
Shall pass away, Shall pass away, Shall pass, Shall pass a - - - way. Awake, awske,
Awake, awake, put on thy strength O Zion, Awake, awake, put on thy strength, Awake, awake, put
on thy strength O Zion, Awake, awake, put on thy strength, Awake, awake, pu
Sym.
on thy strength, O Zion, Awake, awake, put on thy strength, Awake, awake, put
Awake, awake put on thy strength. O Zion Awake, awake, put on thy strength, Awake. awake, put

on thy strength, put on thy strength, thy strength, O Zi - - - - - on, put on thy beautiful garments,

on thy strength, put on thy strength, thy strength, O Zi - - - - - - on, put on thy beautiful

on thy strength, put on thy strength, O Zi - - - - - on, put on thy beautiful

on thy strength, put on thy strength, thy strength, O Zi - - - - - on, put on thy beautiful garments,

ff. *pp.*

O, O Je - ru - sa - lem, the holy city, O Je - ru - sa - lem, the holy city, A - - - men— A - - - men.

ff. *pp.*

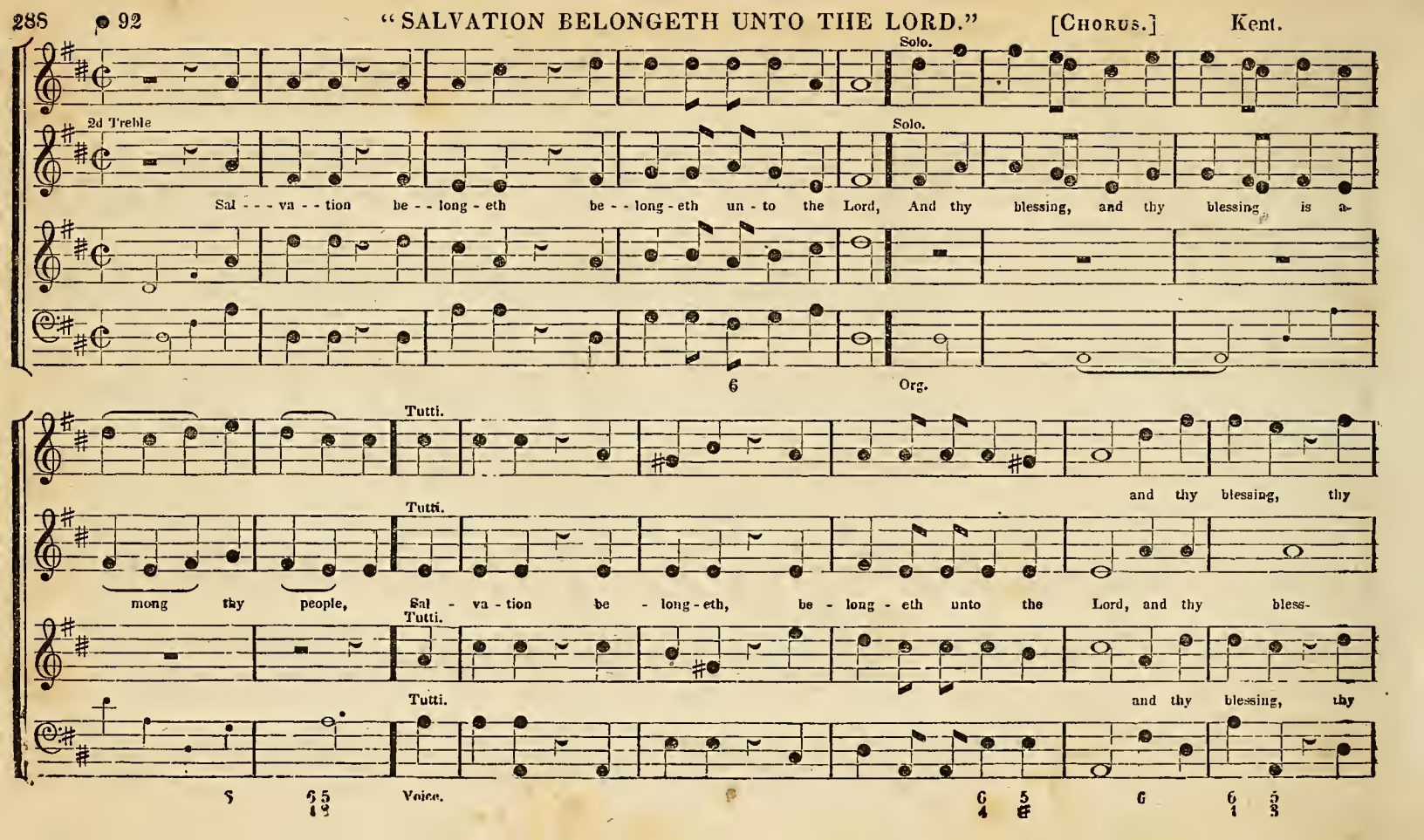
garments, O, O Je - ru - sa - lem, the holy city, O Je - ru - sa - lem, the holy city, A - - - men— A - - - men.

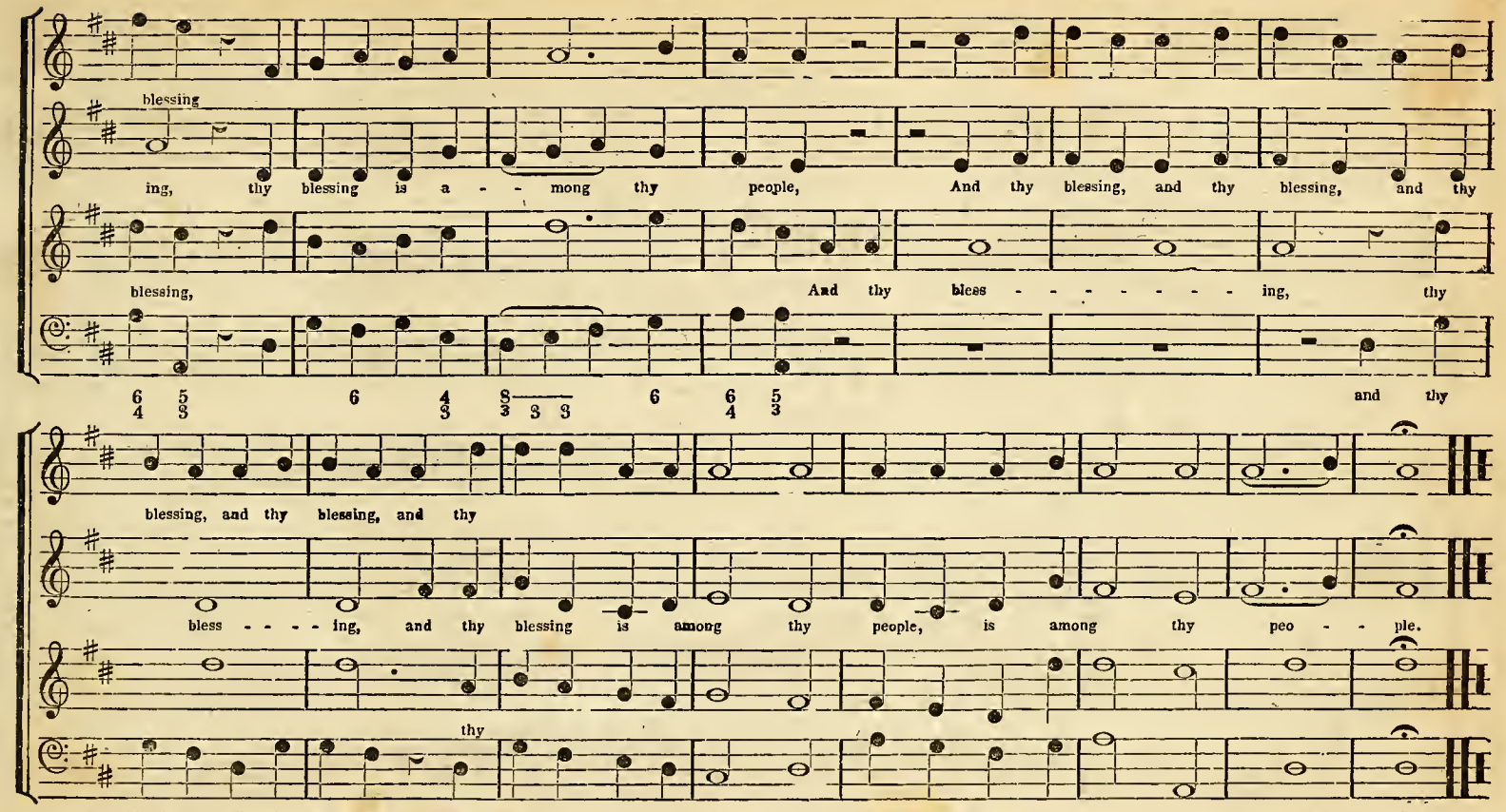
ff. *pp.*

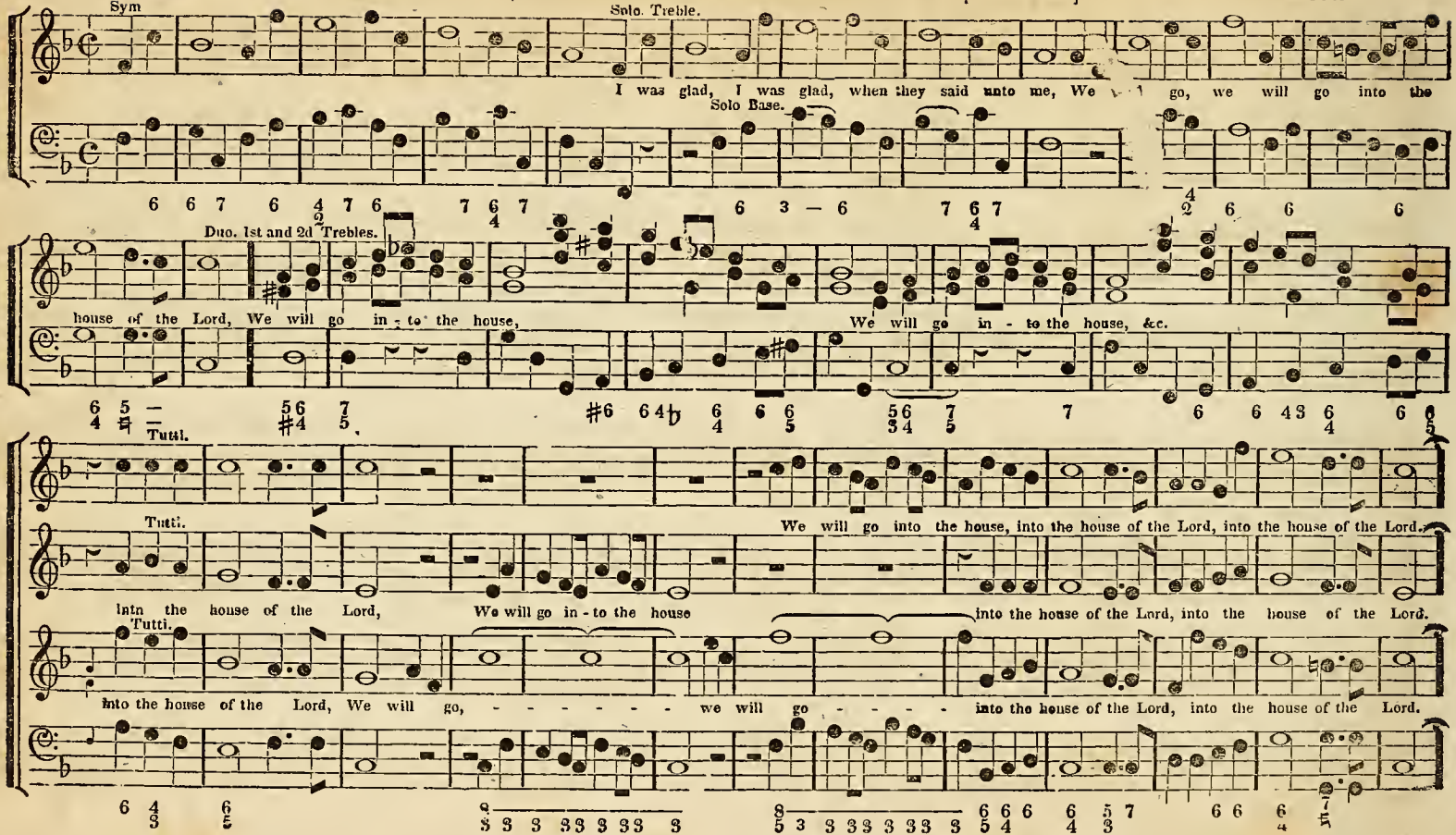
garments, O Je - ru - sa - lem, the holy city O Je - ru - sa - lem, the holy city, A - - - men— A - - - men.

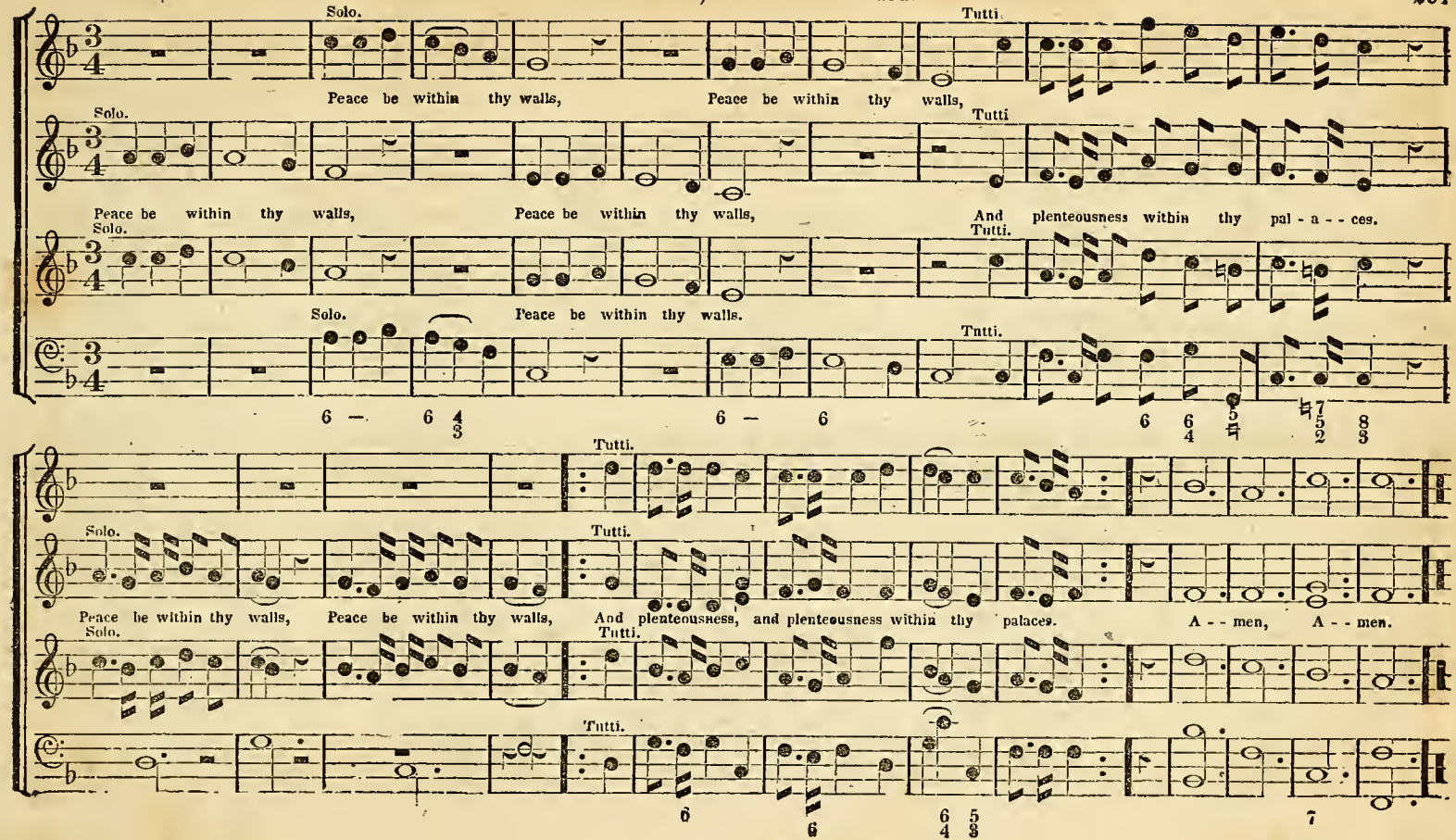
ff. *pp.*

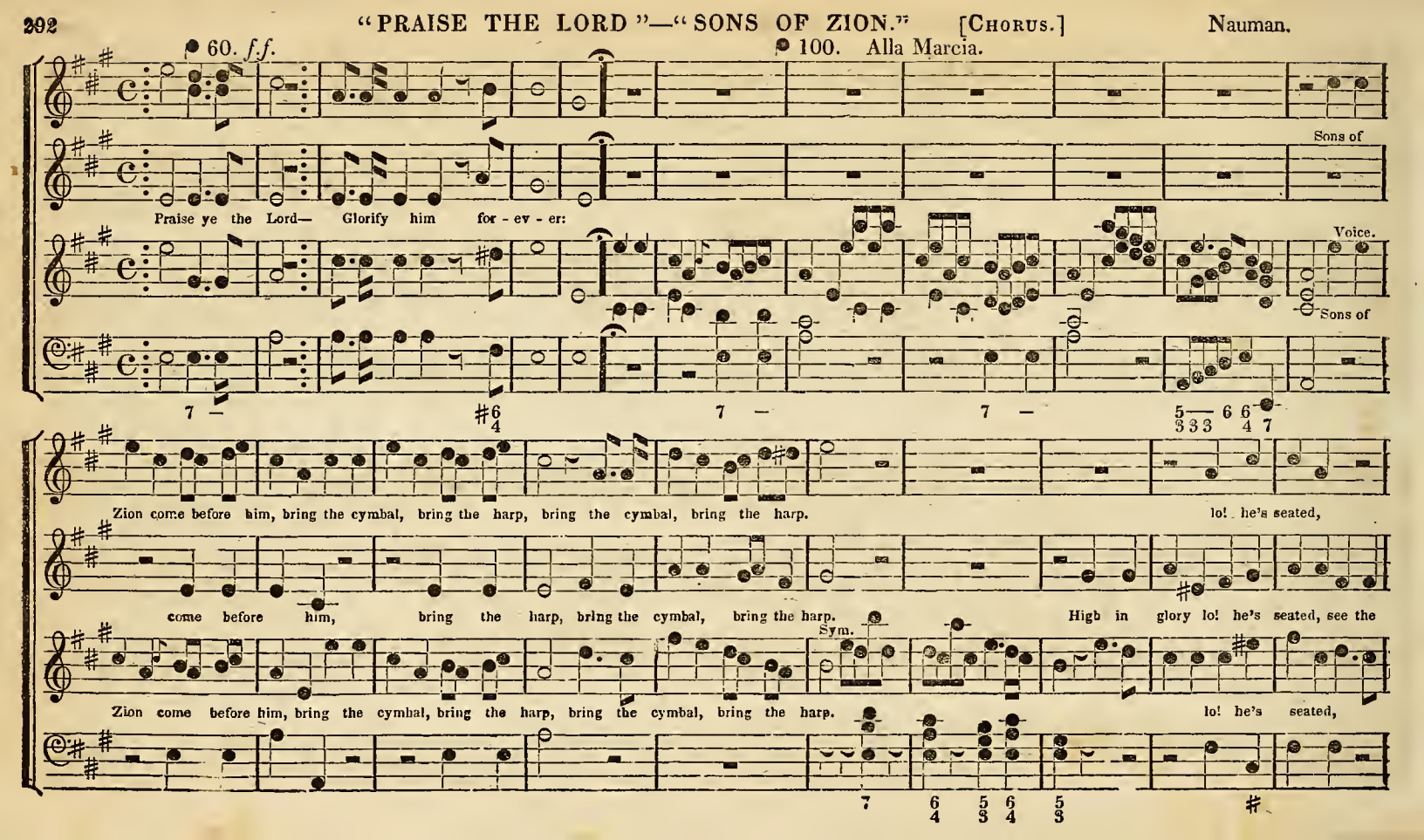
O O Je - ru - sa - lem, the holy city, O Je - ru - sa - lem, the holy city, A - - men— A - - men


Solo.
2d Treble
Solo.
Sal - - - va - - tion be - - long - eth be - - long - eth un - to the Lord, And thy blessing, and thy blessing is a-
6
Org.
Tutti.
and thy blessing, thy
Tutti.
mong thy people, Sal - va - tion be - long - eth, be - long - eth unto the Lord, and thy bless-
Tutti.
Tutti.
and thy blessing, thy
Voice.


blessing
ing, thy blessing is a - - mong thy people, And thy blessing, and thy blessing, and thy
blessing, And thy bless - - - - - - - ing, thy
and thy
blessing, and thy blessing, and thy
bless - - - - ing, and thy blessing is among thy people, is among thy peo - - ple.
thy
blessing, and thy blessing, thy


Sym
Solo. Treble.
I was glad, I was glad, when they said unto me, We will go, we will go into the
Solo Base.
Duo. 1st and 2d Trebles.
house of the Lord, We will go in - to the house,
We will go in - to the house, &c.
Tutti.
Tutti.
We will go into the house, into the house of the Lord, into the house of the Lord.
into the house of the Lord,
We will go in - to the house
into the house of the Lord, into the house of the Lord.
Tutti.
into the house of the Lord, We will go, - - - - - - - we will go - - - - - into the house of the Lord, into the house of the Lord.


Solo.
Tutti.
Peace be within thy walls, Peace be within thy walls,
Solo.
Tutti
Peace be within thy walls, Peace be within thy walls, And plenteousness within thy pal - a - - ces.
Solo.
Tutti.
Solo. Peace be within thy walls.
Tutti.
Tutti.
Solo.
Tutti.
Peace be within thy walls, Peace be within thy walls, And plenteousness, and plenteousness within thy palaces. A - - men, A - - men.
Solo.
Tutti.
Tutti.


60. f.f.
100. Alla Marcia.
Sons of
Praise ye the Lord— Glorify him for - ev - er:
Voice.
Sons of
Zion come before him, bring the cymbal, bring the harp, bring the cymbal, bring the harp.
lo! he's seated,
come before him, bring the harp, bring the cymbal, bring the harp.
Sym.
Higb in glory lo! he's seated, see the
Zion come before him, bring the cymbal, bring the harp, bring the cymbal, bring the harp.
lo! he's seated,

he sits in state, See the King he sits in state.

King he sits in state, see the King he sits in state. Sym. Sons of Zion come before him, sound the lute and strike the harp, sound the Voice.

See the King he sits in state, Sym. Tasto.

lute, strike the harp. Sym. Sons of Zion come befors him, Sound the Voice.

Sym. Voice.

lute and strike the harp, sound the lute and strike the harp, Sound the lute and strike the harp. Sons of Zion come before him, sound the

Sound the lute and harp, Sound the lute and harp.

7 — 66 6 6 87 66 6 87 6

Sound the lute and harp.

lute and strike the harp, sound the lute and strike the harp, strike the harp,—strike the harp, strike the harp—

Sound the lute and harp.

Sym. Voice.

8 — 6 87

Solo.

2d Treble. Solo. Ju - - bi - - - la - - te, A - - men, - men.

1. Hark! the vesper hymn is stealing, O'er the waters soft and clear; Nearer yet and nearer pealing, Now it bursts up - on the ear.

Solo.

2. Now, like moonlight waves retreating, To the shore it dies along; Now like angry surges meeting, Breaks the mingled tide of song.

Solo.

Ju - - bi - - - la - - te, A - men, A - men.

Tutti. F. Solo. P.P.

Ju - - bi - - - la - - te, A - - - men, A - - men.

Tutti. Solo.

Ju - bi - la - te, Ju - bi - la - te, Ju - bi - la - te, A - men. Farther now, now farther stealing, Soft it fades up - on the ear.

Tutti. Solo.

Hush! again, like waves retreating, To the shore it dies along.

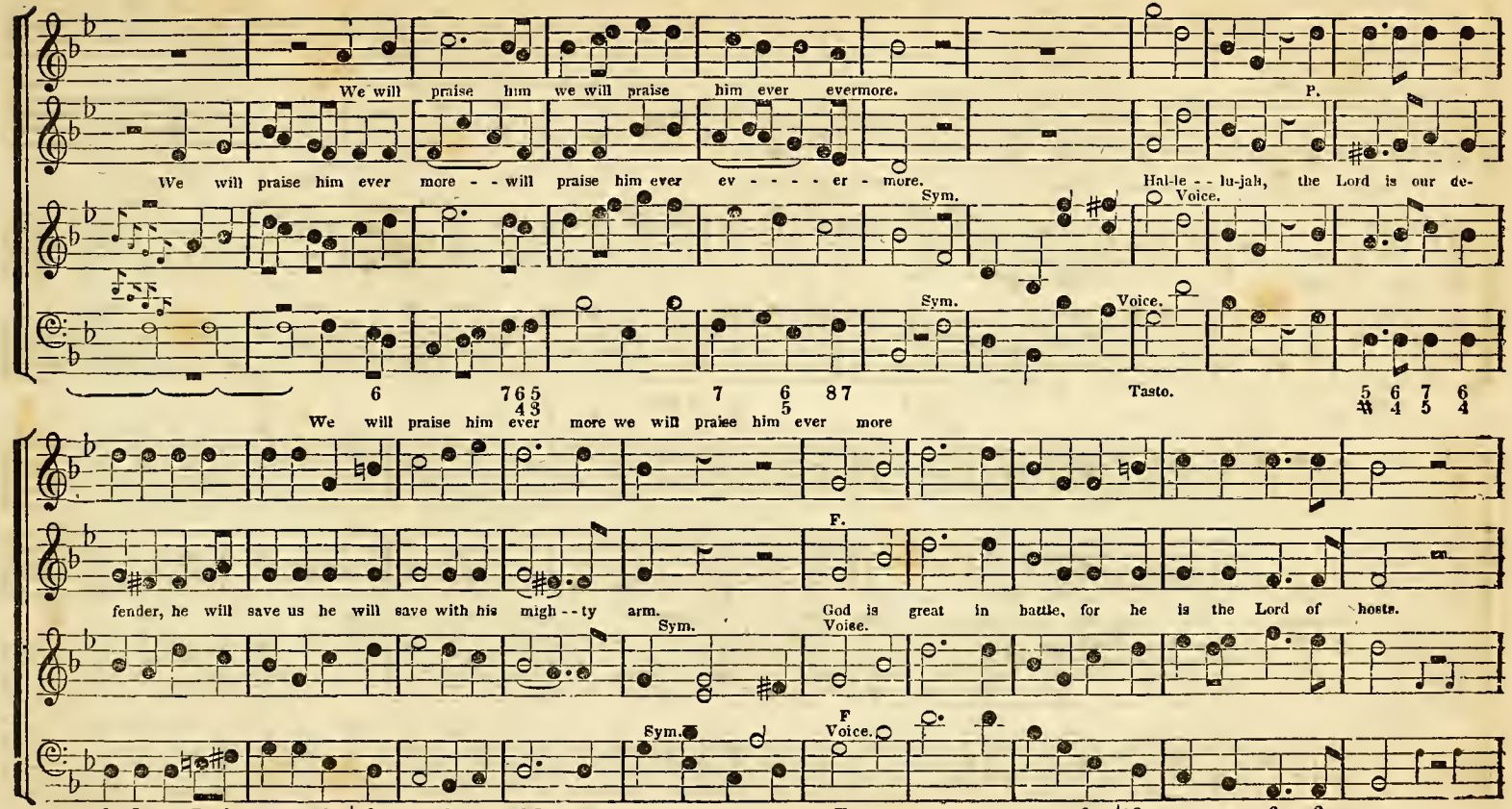
Tutti. Solo.

u - - bi la te, A - - men, A - - men

For.

Tasto.

Hal - le - lujah, Hal - - le - - lu - jah, Hal - le - - lu - - jah, Hal - le - lu - - jah, to the God of Israel,


We will praise him we will praise him ever evermore.
P.
We will praise him ever more - - will praise him ever ev - - - - er - more.
Hal-le - - lu-jah, the Lord is our de-
Sym.
Voice.
Sym.
Voice.
Tasto.
We will praise him ever more we will praise him ever more
F.
fender, he will save us he will save with his migh - - ty arm.
God is great in battle, for he is the Lord of hosts.
Sym.
Voise.
F
Sym.
Voice.
Tasto.

Hal-le - - lu - jah, He is our refuge, We will praise him for - ever, ever - more, Hal - le - - lu - jah,

Sym. Voice. Sym.

Sym. Voice. Sym.

Tasto.

We will praise him, will praise him ever - more, will praise him, will praise him will praise him for - ev - er, for - ev - - er, for - ev - - er,

Voice. Sym. Voice. for - ev-er, for-

for - ev - er,

forever, forever, ever, ever more, forever, forever, forever, ever, ever more,

forever, forever, ever, ever more, forever, forever, forever, ever, ever more,

ever, for - ever, for - ever, ever more, for - ever, for - ever, for - ever, for - ever, ever more,

6 6 6 6 5 6 6 6 6 6 5 Tasto.
5 4 3 5 4 3

forever, forever, ever, ever more, forever, forever, forever, ever, ever more,

will praise him, will praise him for - ever, ever more, will praise him, will praise him for - ever, ever more. Sym.

Sym.

6 6 5 Tasto 6 6 5
5 4 3 5 4 3

"HOLY LORD GOD OF SABAOTH."

B. M. Swaffield

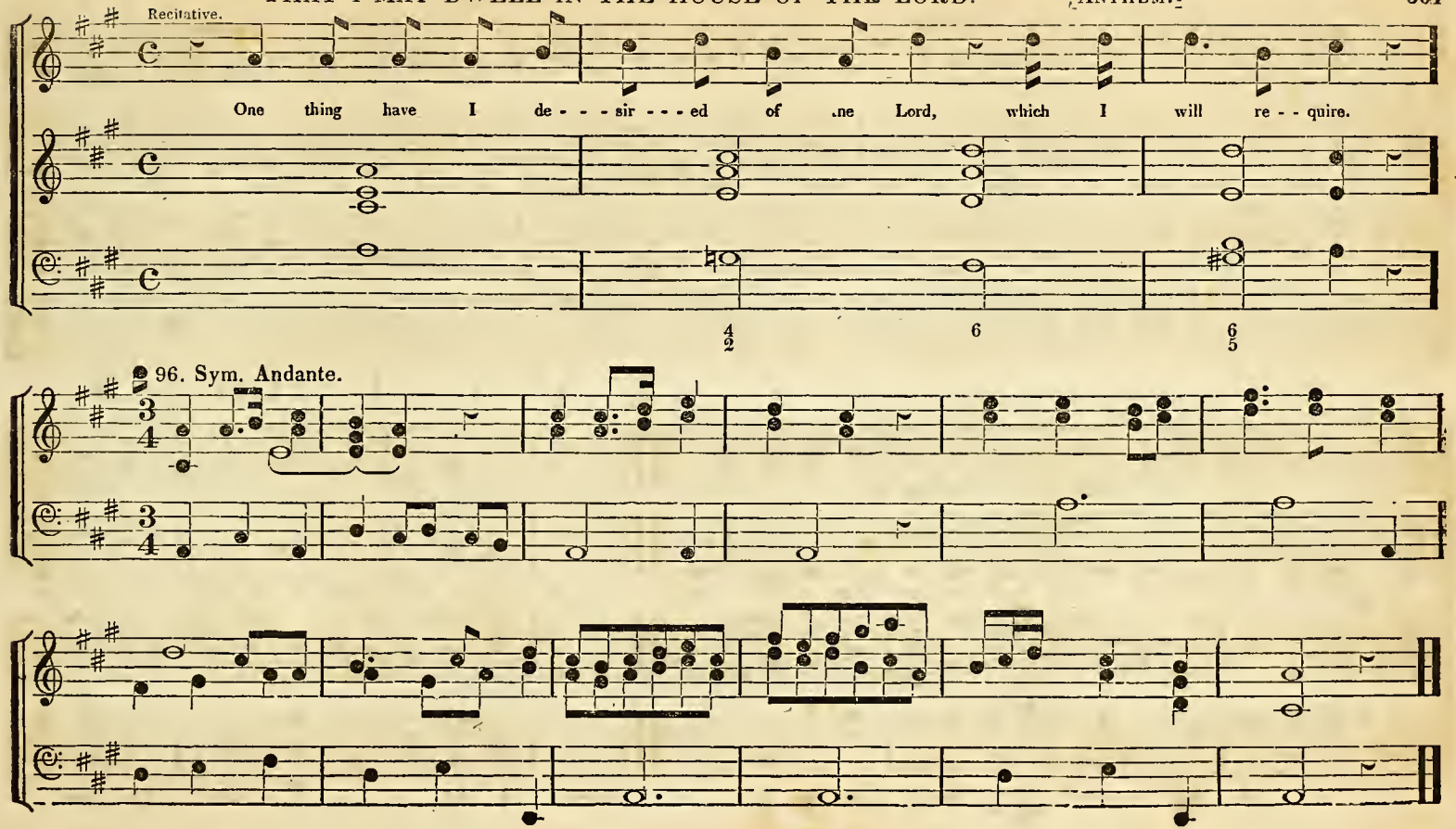
Andante Maestoso.

Ho - ly, Ho - ly, Ho - ly, Lord God of Sabaoth, Heav'n and earth, Heav'n and earth Heav'n and earth are full of the

Inst.

Allegro.

majesty of thy glory. Glory be to thee, Glory be to thee, Glory be to thee, O Lord, Most High.


Recitative.
One thing have I de - - - sir - - - ed of the Lord, which I will re - - quire.
4 2
6
6 5
96. Sym. Andante.

That I may dwell, That I may dwell, That I may dwell in the house, in the house of the Lord, may

dwell in the house of the Lord all the days of my life. To be - - hold the fair beau - ty of the Lord, To be-

Organ. Voice

hold the fair beauty of the Lord, and to visit, to visit his temple, to behold the fair beauty of the

Lord, and to visit his temple, and to vis - it his temple. *f.* A - men. *p.* A - men.

Allegro.

O sing unto the Lord a new song, a new song.

Sym.

O sing unto the Lord a new song, a new song.

O sing unto the Lord a new song, a new song.

Sym.

O sing unto the Lord a new song, a new song.

Let the congre - gation of the saints praise him. O sing un - to the Lord the

Let the congre - gation of the saints praise him, O sing,

Let the congre - gation of the saints praise him. O sing un - to the Lord, the

Octaves.

Let the congre - gation of the saints praise him. O sing un - to the

Lord a new song, O sing unto the Lord a new song.

O sing a new song.

Sym.

Lord a new song, O sing unto the Lord a new song.

Lord O sing unto the Lord, unto the Lord a new song.

Let the congre - gation of the saints - - praise him, Let the congre - gation of the

pra - - - - - - - - ise him, Let the congregation of the saints praise him,

Let the congre - gation of the saints - - - praise him, pra - - - -

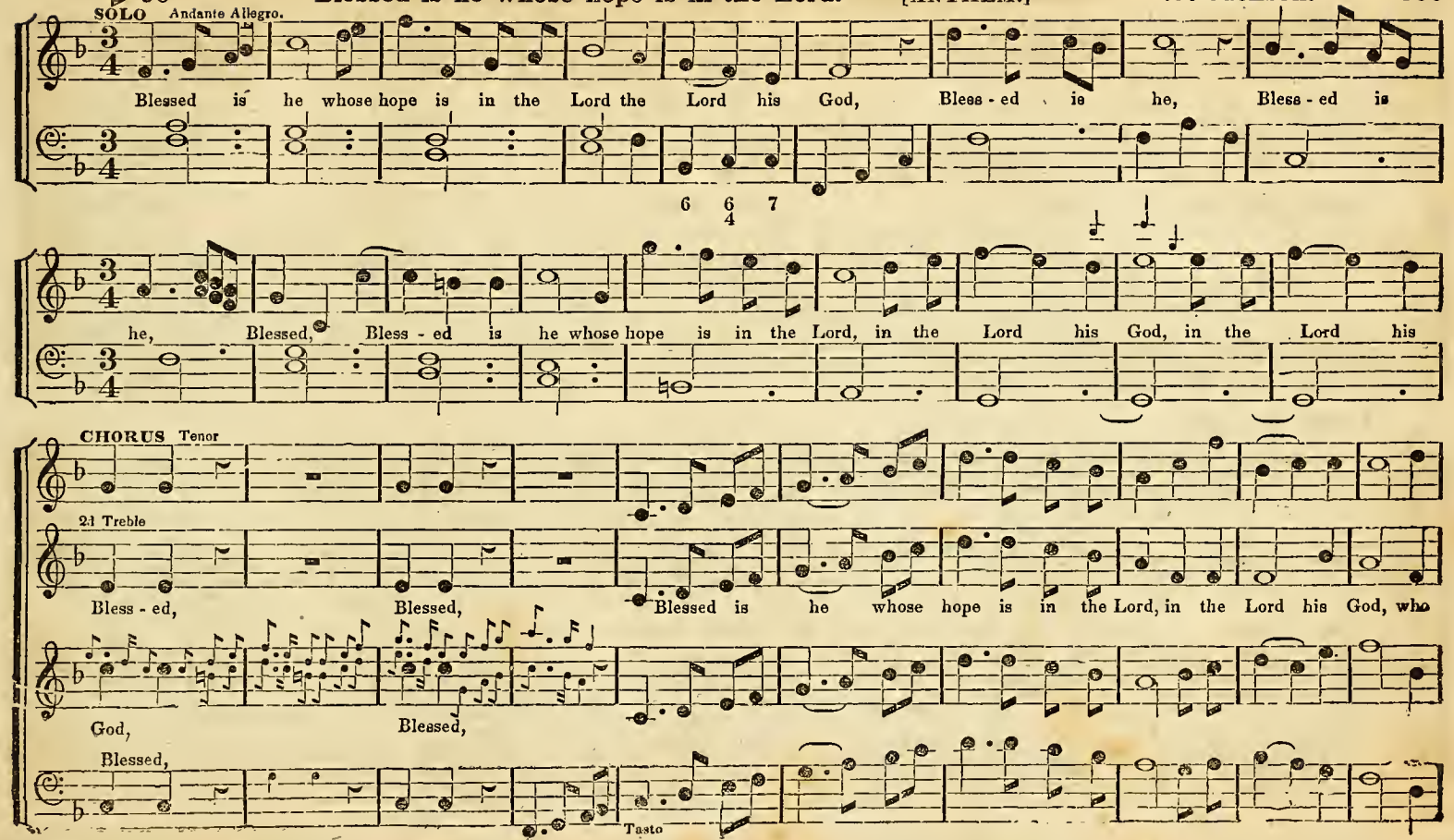
8 7 5675 3453 3 656765 434543 656765 434543

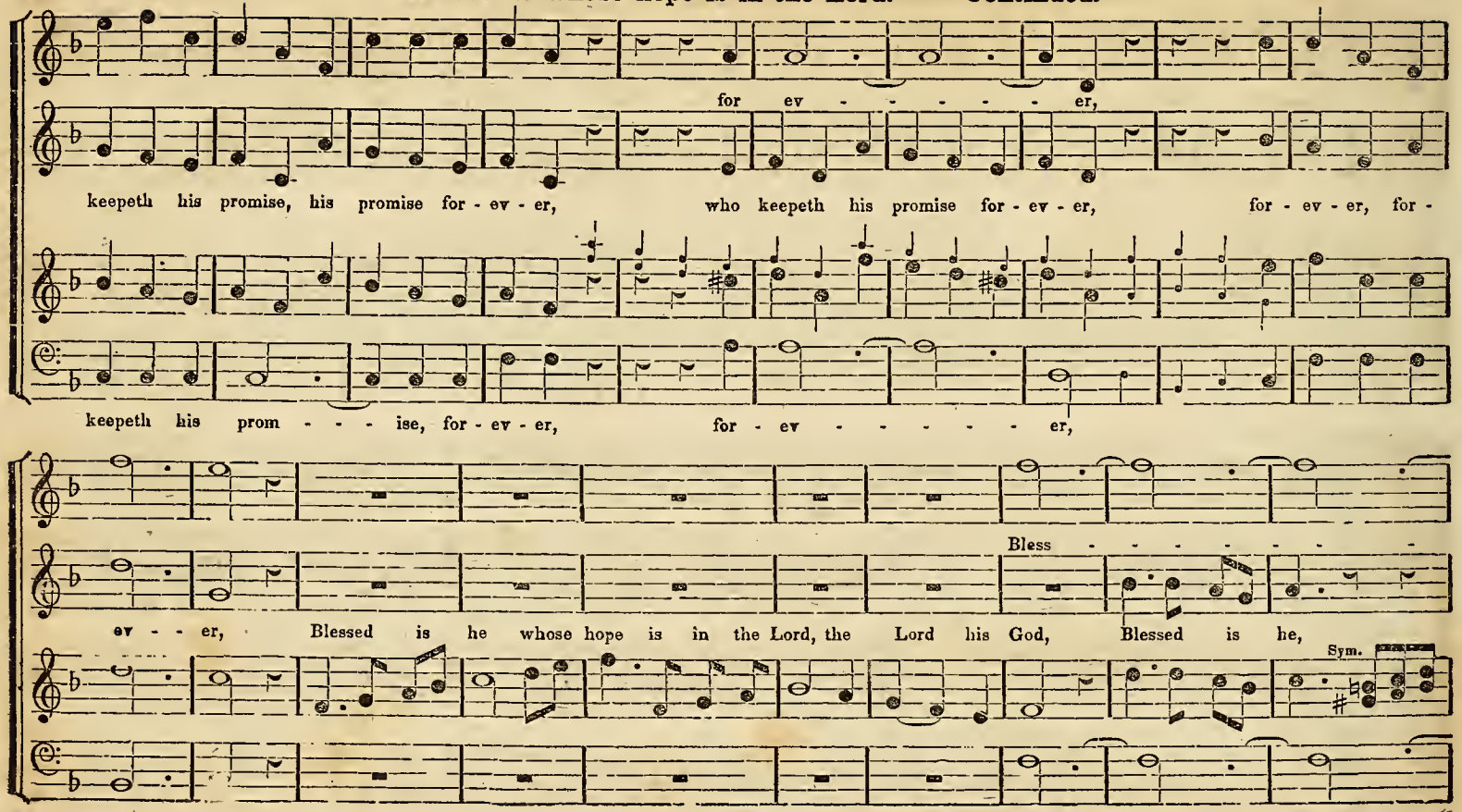
saints - - praise him.

Let the congre - gation of the saints praise him, the saints praise him, the saints praise him.

- - - - - - se him.

656 434 him, 765 543 praiso him. 6 7 6 4 37 6 4 5 3 7 6 4 5 3


SOLO Andante Allegro.
Blessed is he whose hope is in the Lord the Lord his God, Bless - ed is he, Bless - ed is
6 6 7
4
he, Blessed, Bless - ed is he whose hope is in the Lord, in the Lord his God, in the Lord his
CHORUS Tenor
2d Treble
Bless - ed, Blessed, Blessed is he whose hope is in the Lord, in the Lord his God, who
God, Blessed,
Blessed,
Tasto


for ev - - - - - - er,
keepeth his promise, his promise for - ev - er, who keepeth his promise for - ev - er, for - ev - er, for -
keepeth his prom - - - ise, for - ev - er, for - ev - - - - - - er,
Bless - - - - - - -
ev - - er, Blessed is he whose hope is in the Lord, the Lord his God, Blessed is he,
Sym.
Bless -

- - - ed is he,

Blessed is he, whose hope is in the Lord, in the Lord his God, who keepeth his

- - - ed is he,

Tasto

who keepeth his promise, his promise for ev - er,

promise, his promise for ev - er, for - ev - - er, for - ev - - er. - - -

who keepeth his promise, his promise for - ev - er

"Again the day returns." [HYMN.] Rev. Wm. Mason.

2d Treble.

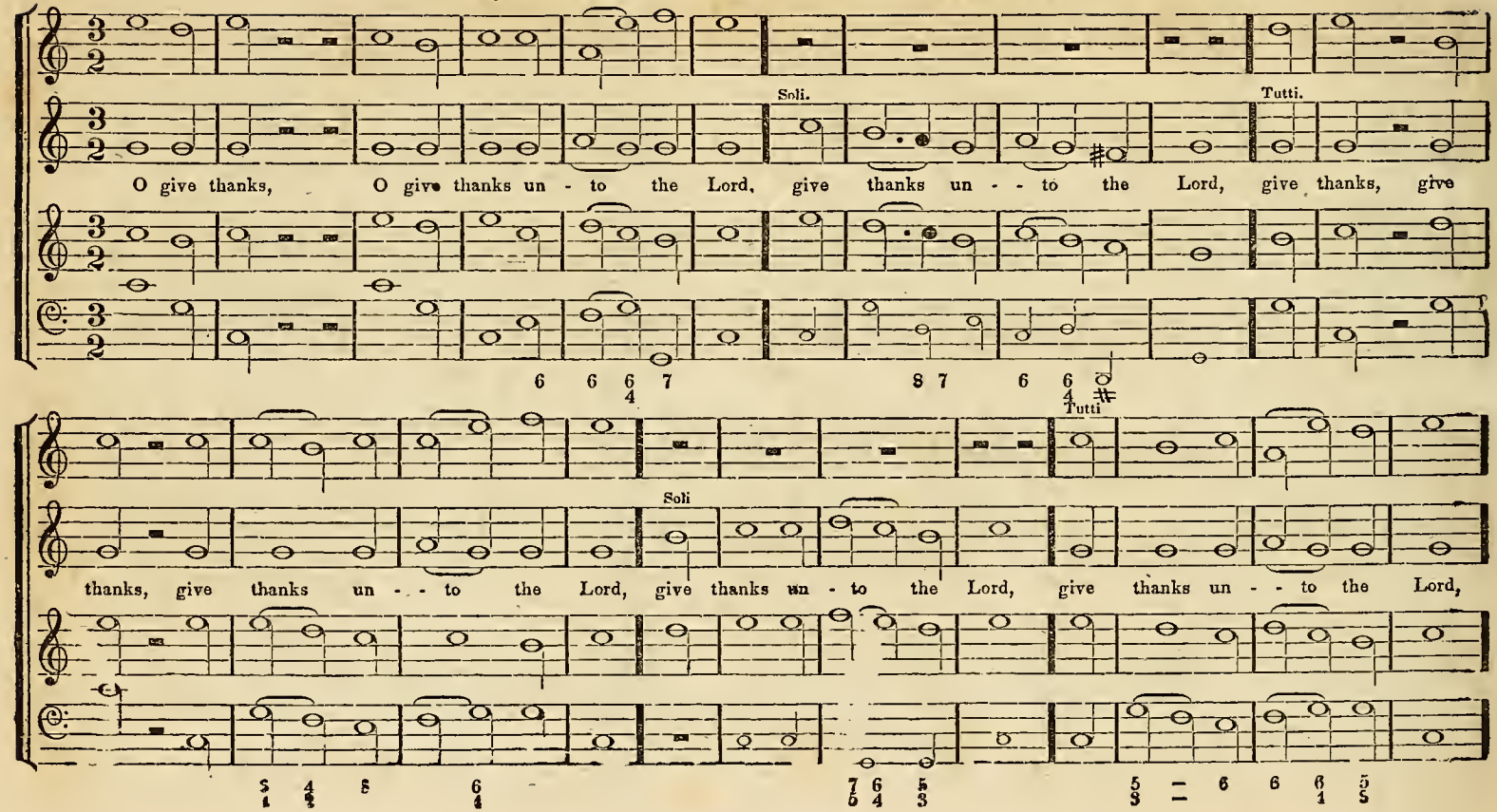
A - gain the day returns of ho - - ly rest, Which, when he made the world, Je - ho - vah blest;
Let us devote this con - se - cra - - ted day, To learn his will, and all we learn o - - bey.

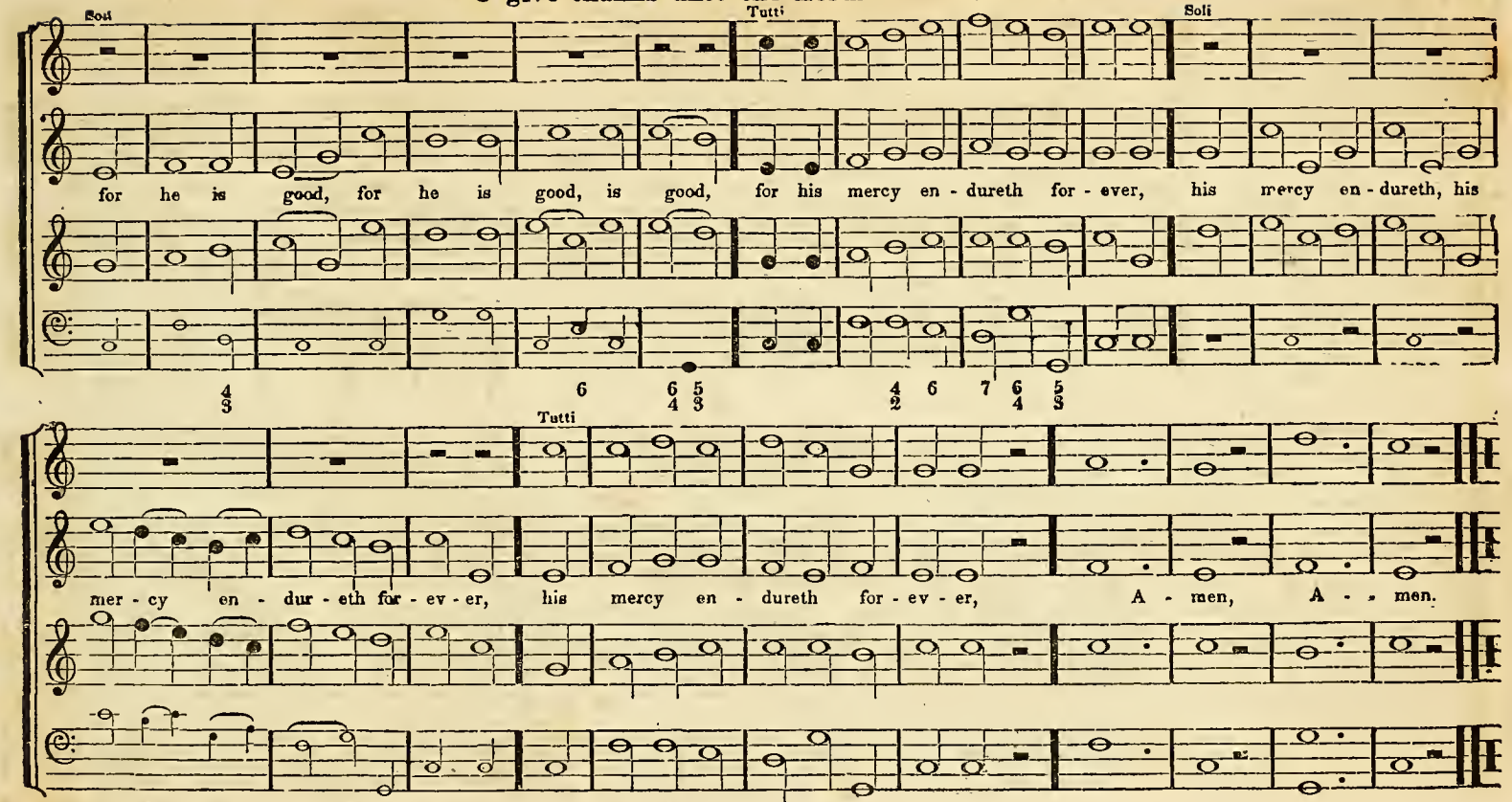
When like his own he bade our la - bours cease, And all be pi - e - ty, and all be peace;
So shall he hear when fer - vent - - ly we raise, Our sup - pli - ca - tions and our songs of praise.

Father of heav'n in whom our hopes con - fide, Whose pow'r defends us, and whose precepts guide; In life our Guar dian

and in death our Friend; Glory supreme— Glory supreme— Glory su - - preme be thine—be thine— till time shall end.

"O give thanks unto the Lord." [ANTHEM.] Jno. Smith.




Soli
Tutti
Soli
for he is good, for he is good, is good, for his mercy en - dureth for - ever, his mercy en - dureth, his
Tutti
mer - cy en - dur - eth for - ev - er, his mercy en - dureth for - ev - er, A - men, A - men.

"Lord of all pow r and might." [COLLECT.] Rev. W. Mason

Affetuoso

Lord of all pow'r - - and might, Lord of all pow'r - - and might,

Soli Pia

Thou that art the au - thor, Thou that art the au - thor, thou that art the giv - er of all - - - good things

Tutti F Soli Tutti Pia

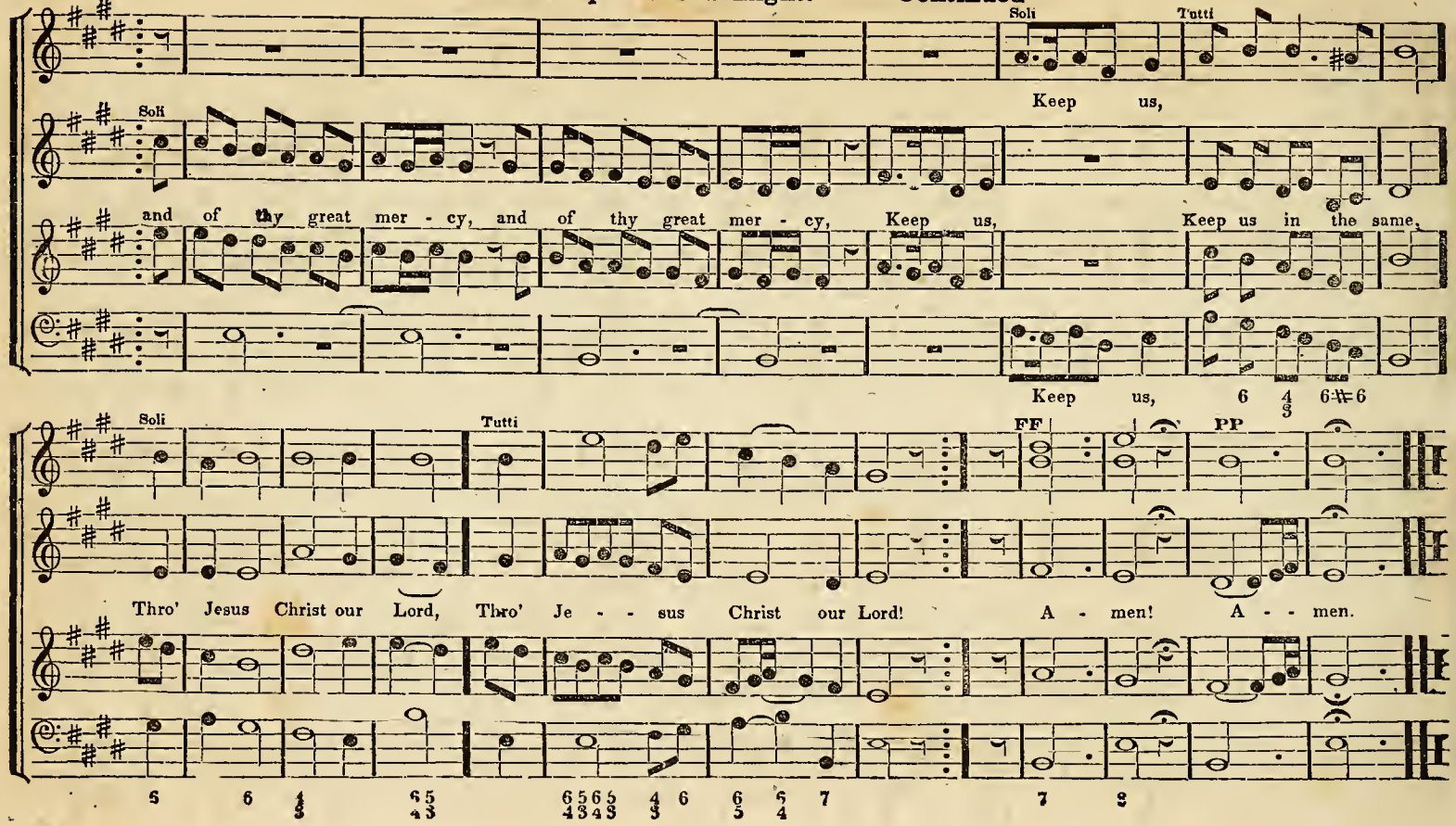
Graft in our hearts the love of thy name, the love of thy name, increase in us true re - - - li - gion.

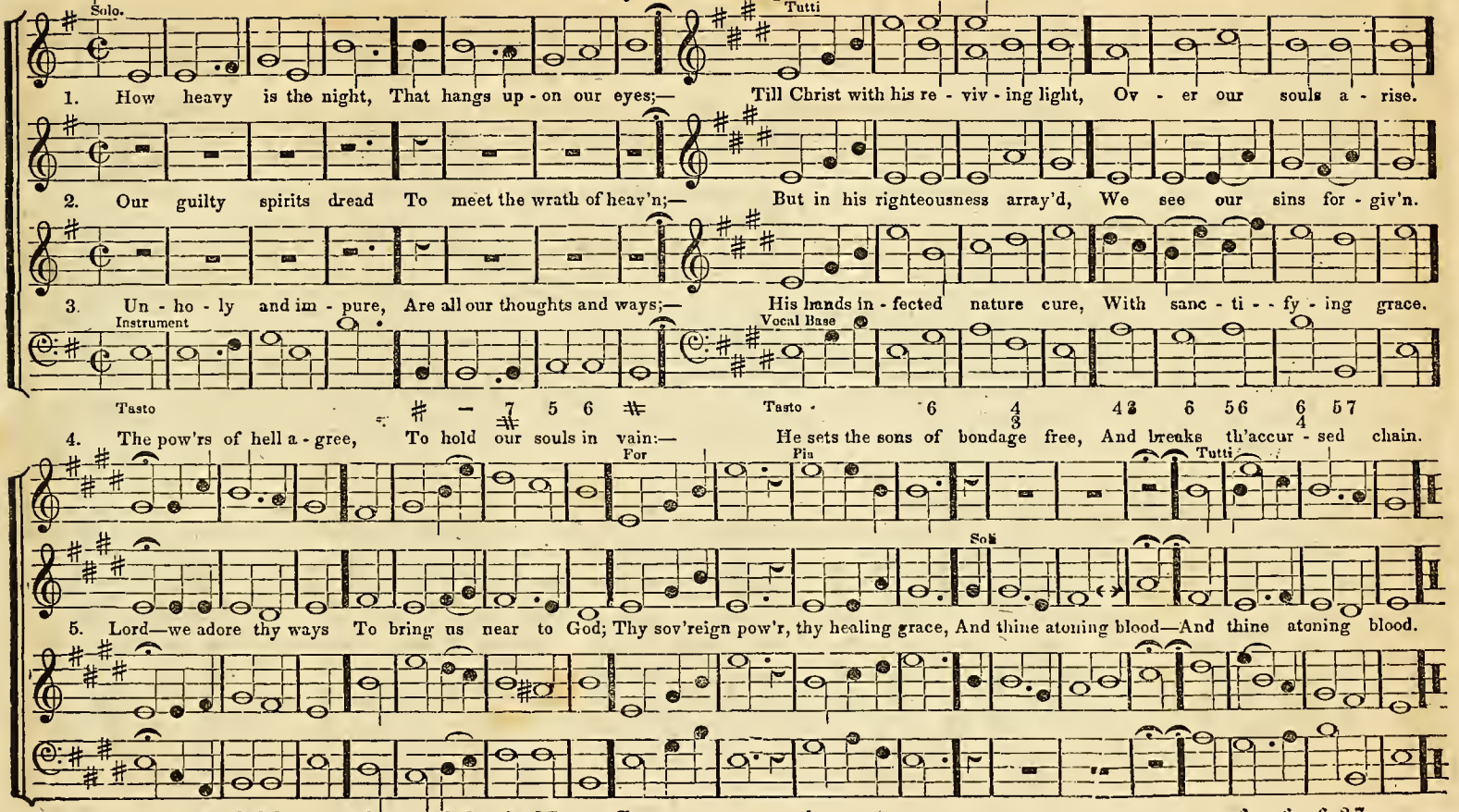
For Tutti

Soli

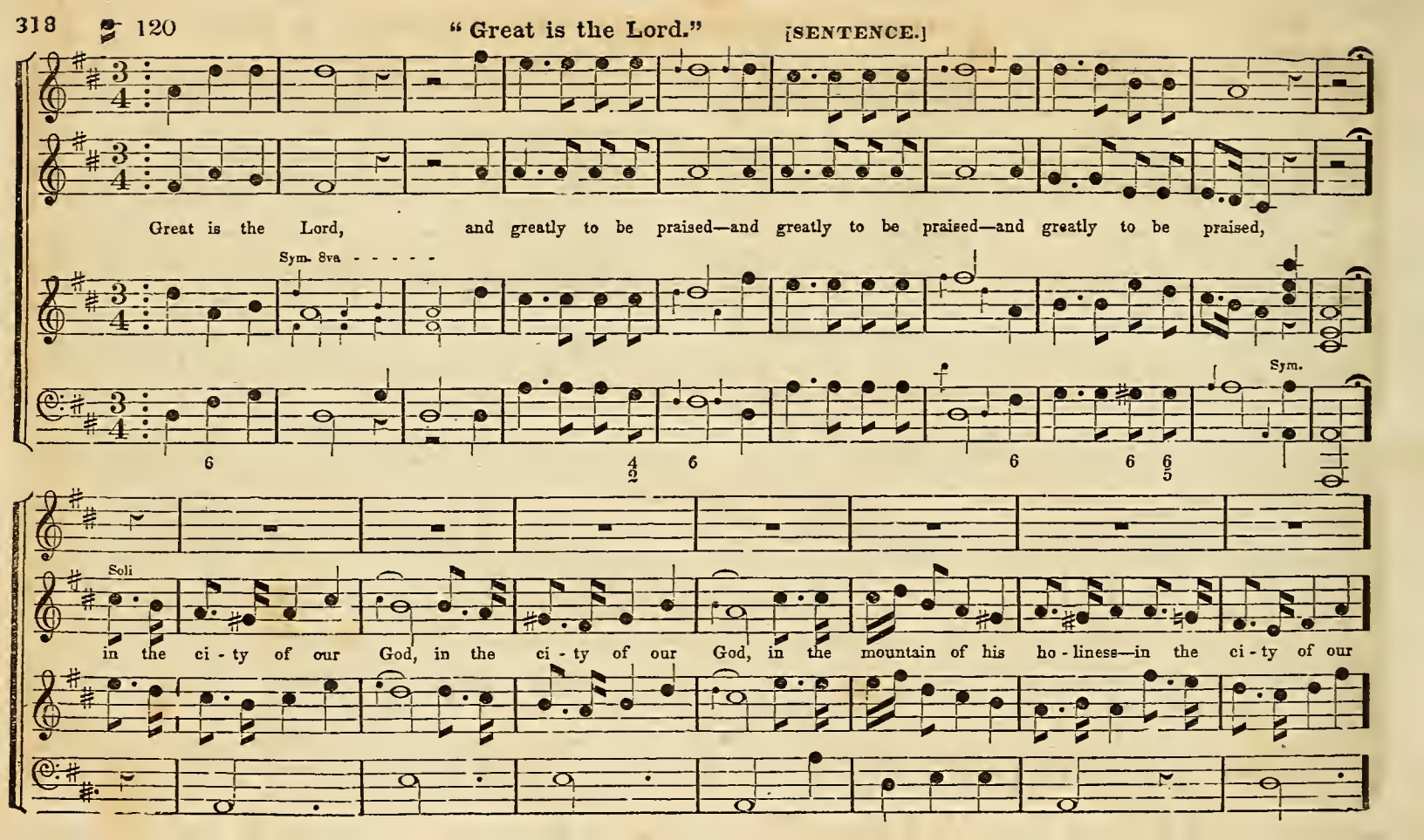
Lord of all pow'r and might, nour - ish us in - - all good - ness, Lord of all pow'r and might,

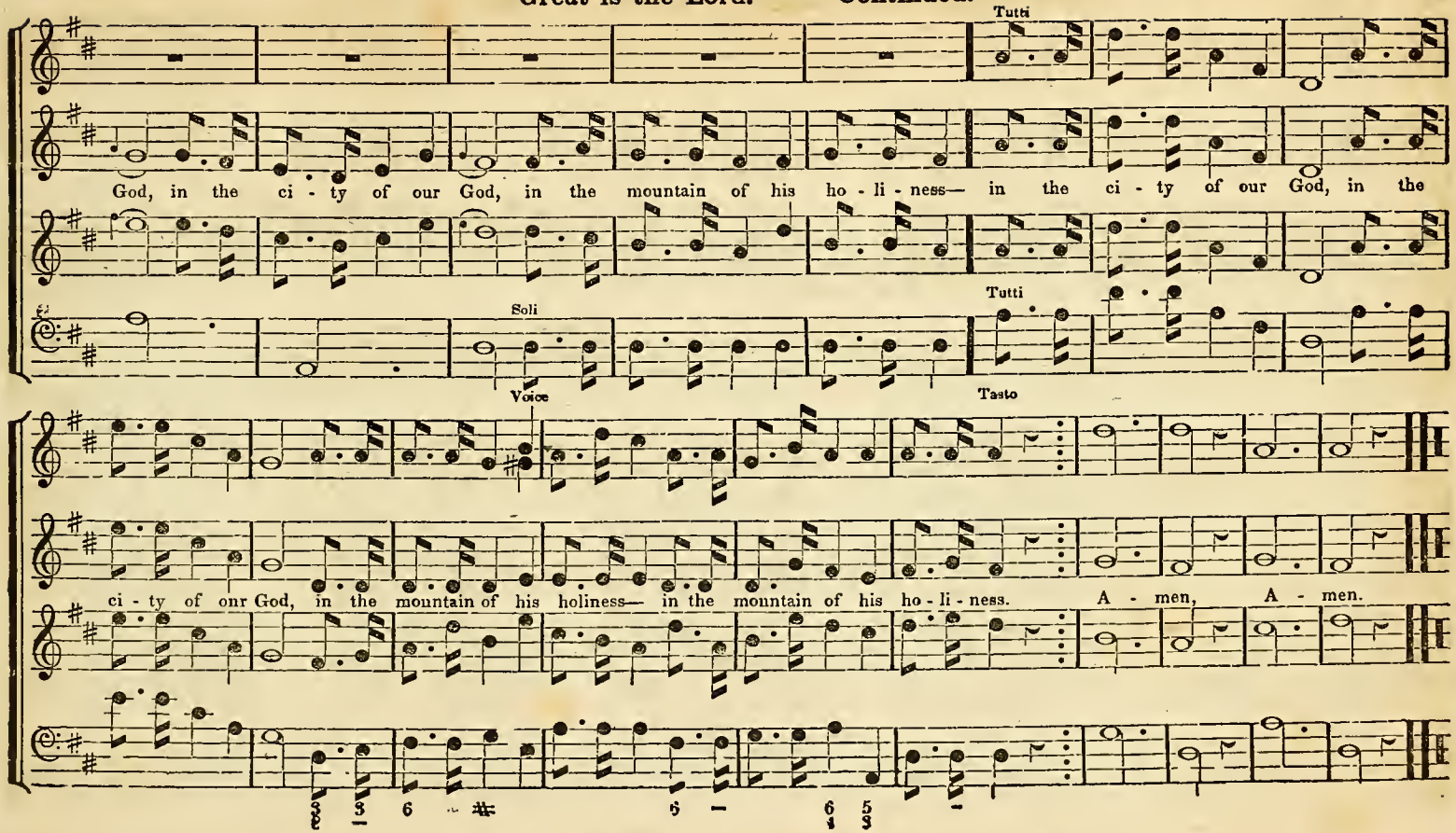
"Lord of all pow'r and might." Continued




Solo.
Tutti
1. How heavy is the night, That hangs up - on our eyes;— Till Christ with his re - viv - ing light, Ov - er our souls a - rise.
2. Our guilty spirits dread To meet the wrath of heav'n;— But in his righteousness array'd, We see our sins for - giv'n.
3. Un - ho - ly and im - pure, Are all our thoughts and ways;— His hands in - fected nature cure, With sanc - ti - - fy - ing grace.
Instrument
Vocal Base
Tasto
Tasto
4. The pow'rs of hell a - gree, To hold our souls in vain:— He sets the sons of bondage free, And breaks th'accur - sed chain.
For
Pia
Tutti
Soli
5. Lord—we adore thy ways To bring us near to God; Thy sov'reign pow'r, thy healing grace, And thine atoning blood—And thine atoning blood.
Tasto

"Great is the Lord." [SENTENCE.]




Tutti
God, in the ci - ty of our God, in the mountain of his ho - li - ness— in the ci - ty of our God, in the
Soli
Tutti
Voice
Tasto
ci - ty of our God, in the mountain of his holiness— in the mountain of his ho - li - ness. A - men, A - men.

"While life prolongs its precious light."

Dr. I. Stephens.

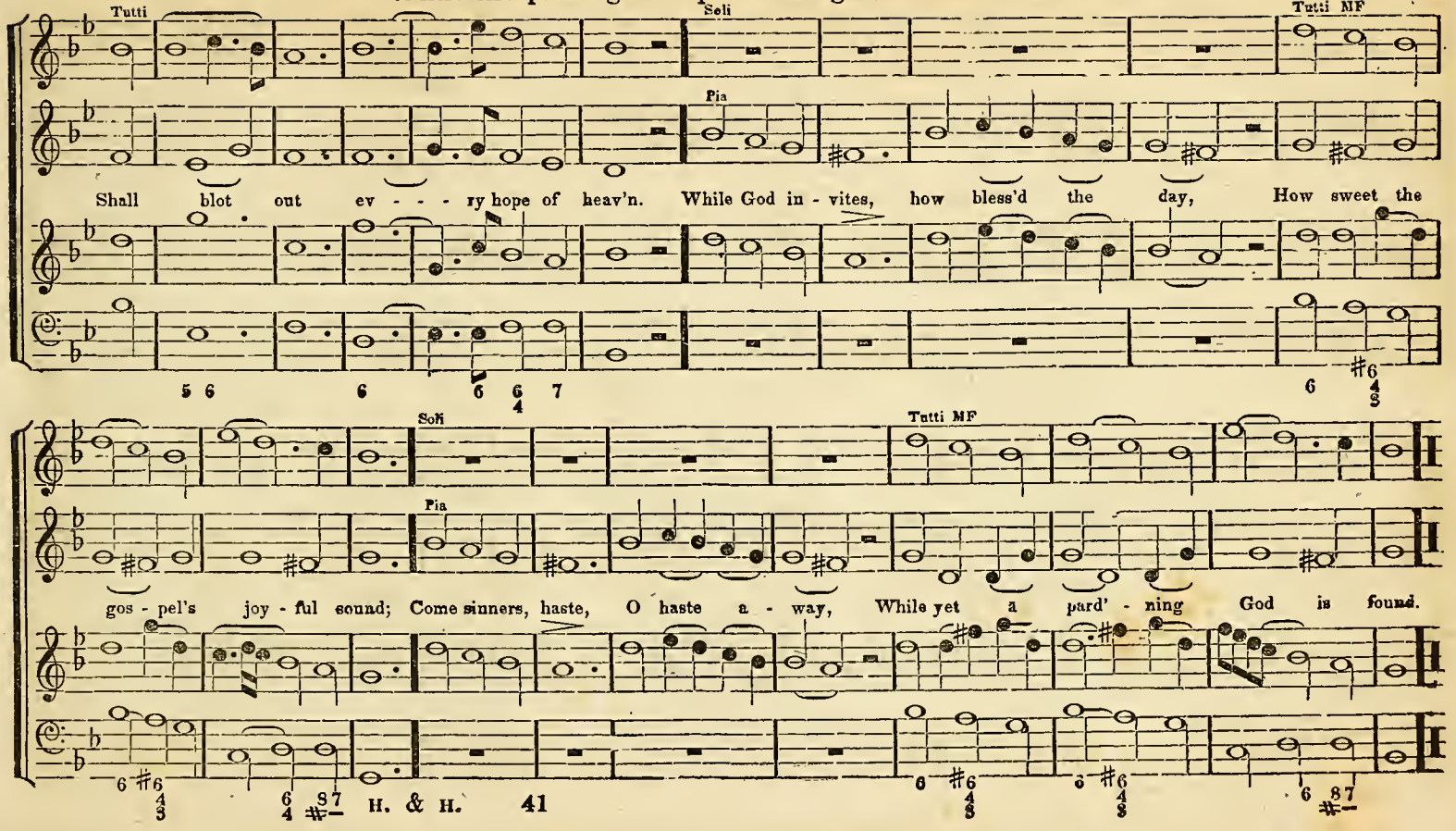
Adapted to these words by Thomas Hastings.

Affettuoso

Soli Expressivo

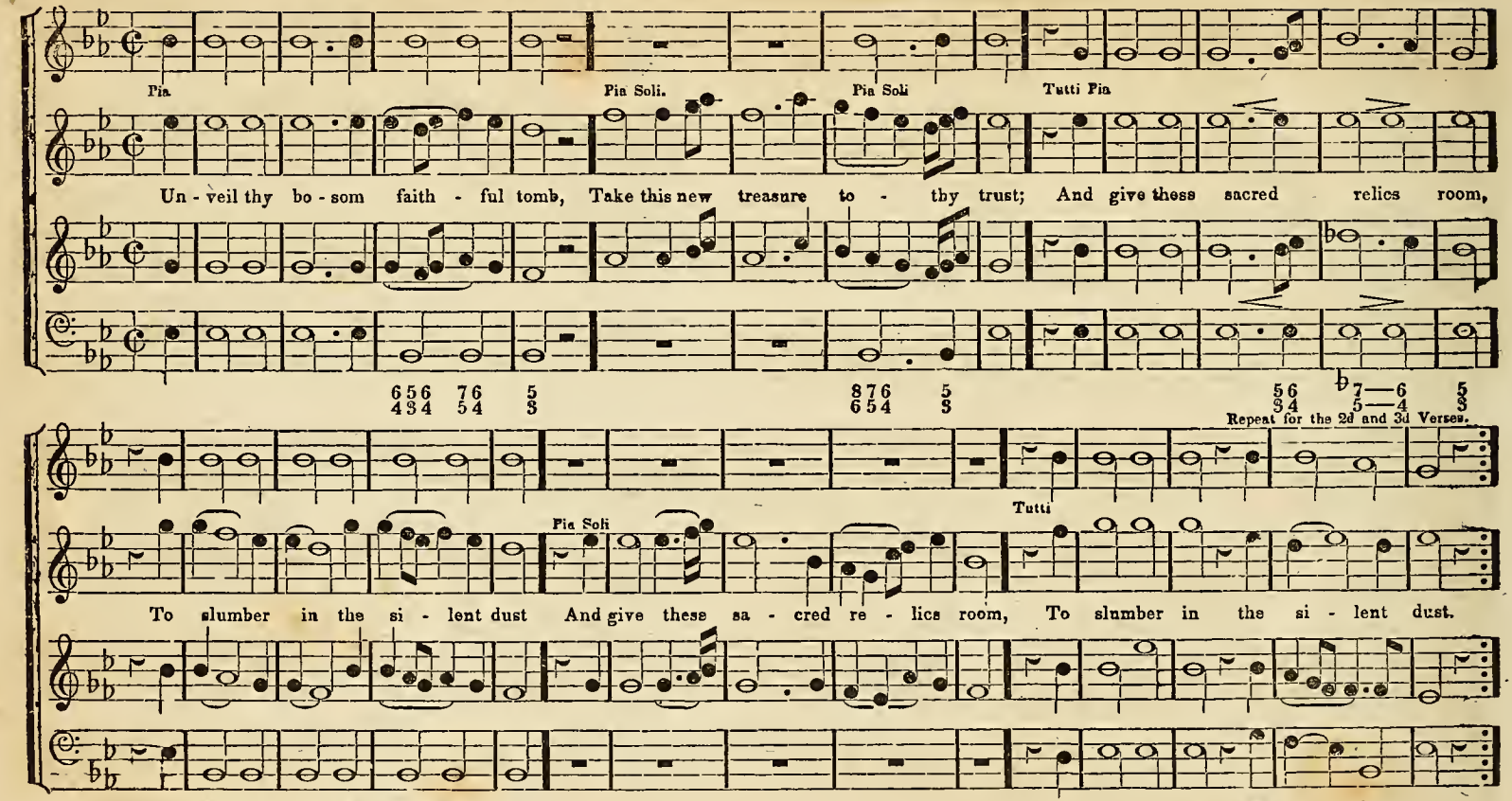
Pia Cres For

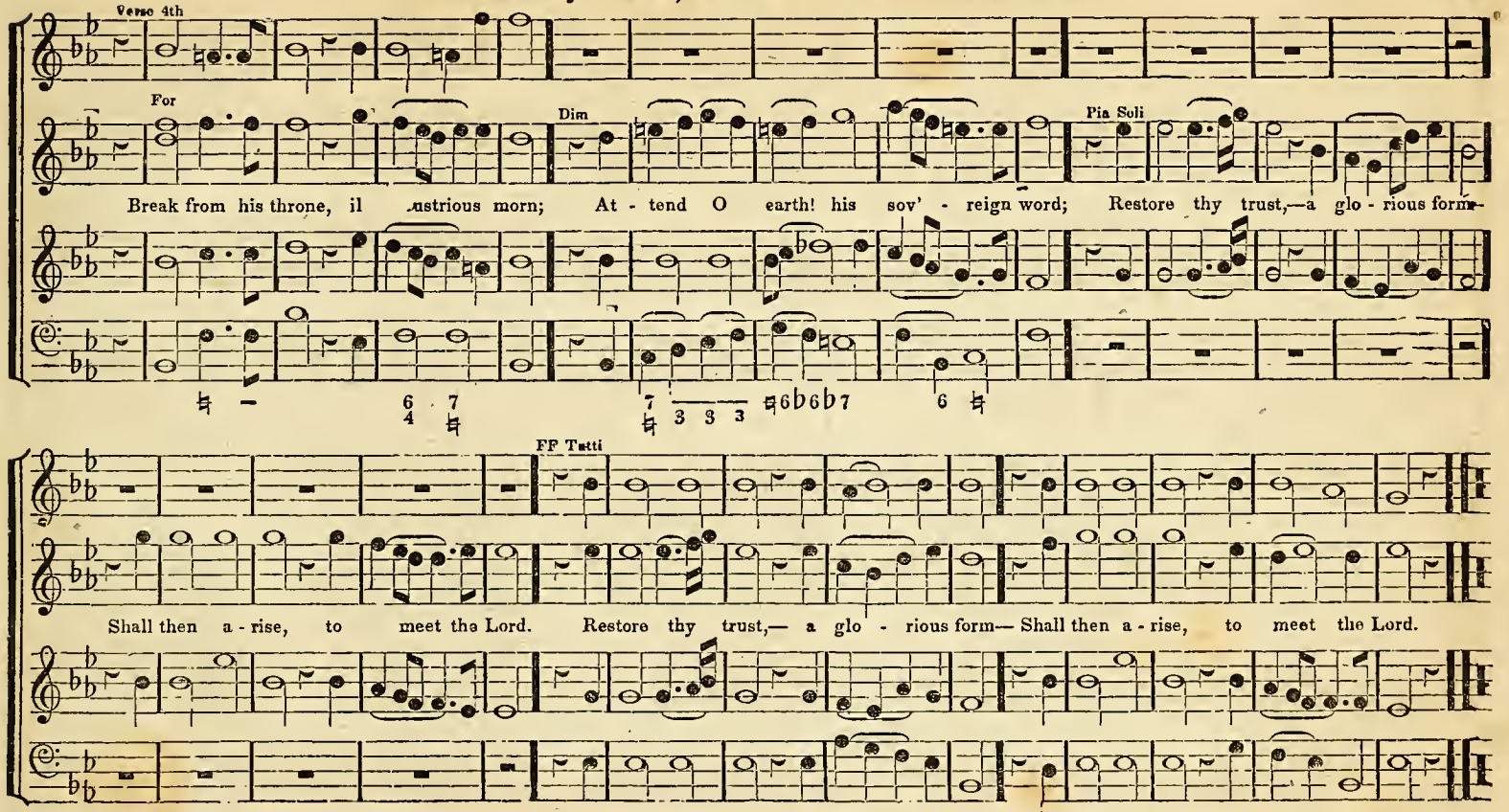
While life pro - longs its pre - cious light, Mercy is found, and peace is giv'n: But soon, ah! soon, ap - proach - ing night,


Tutti
Soli
Tutti MF
Pia
Shall blot out ev - - - ry hope of heav'n. While God in - vites, how bless'd the day, How sweet the
Soli
Tutti MF
Pia
gos - pel's joy - ful sound; Come sinners, haste, O haste a - way, While yet a pard' - ning God is found.

"Unveil thy bosom, faithful tomb."

[Dead March in the Oratorio of Saul.] Handel.




Verse 4th
For
Dim
Pia Soli
Break from his throne, il lustrious morn; At - tend O earth! his sov' - reign word; Restore thy trust,—a glo - rious form-
FF Tutti
Shall then a - rise, to meet the Lord. Restore thy trust,— a glo - rious form— Shall then a - rise, to meet the Lord.

Let the words of my mouth, and the med - i - tations of my heart,

Sym.

Sym

Solo

be always ac - ceptable—be always ac - ceptable in thy sight, O Lord, be always ac - ceptable—be always acceptable in thy sight, O

Solo

Inst.

Tutti

Soli

Lord— O Lord, my strength and my Redeemer, O Lord my strength, my strength & my Redeemer, My strength and my &c. my strength & my Redeemer,

Inst.

Tasto

F P

O Lord, O Lord, my strength and my Redeemer, O Lord, O Lord, my strength and my Re - deemer, A - men, A - men.

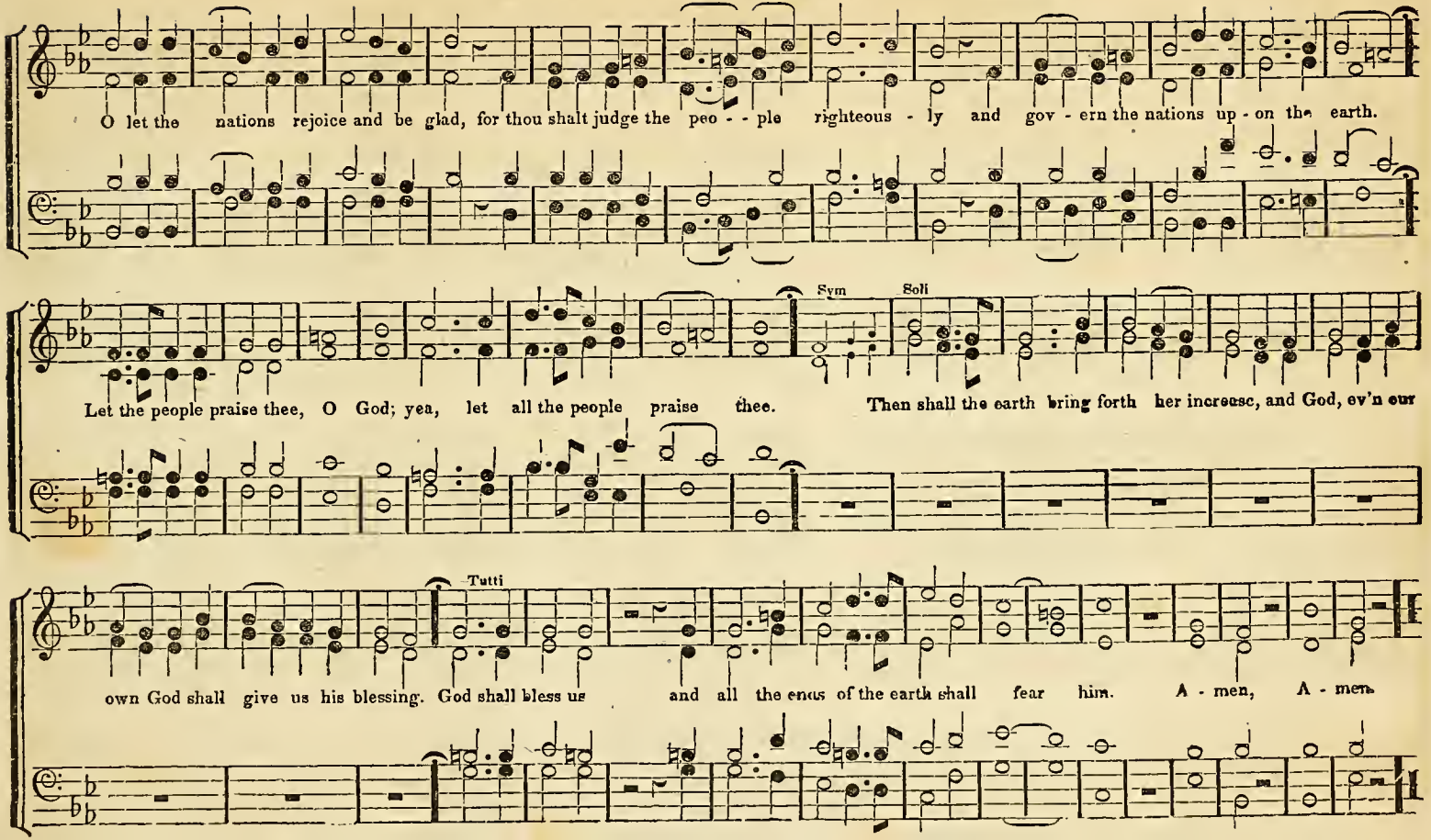
"God be merciful unto us and bless us."

[ANTHEM.]

First Treble
Pia
Cres
Second Treble
God be mer - ci - ful unto us and bless us, and show us the light - - of his coun - te - nance, and be
and show&c.
Tenor
Base
and show us &c.

mer - - - - - ci - - ful be mer - ci - - ful unto us. That thy way may be known up - on earth, thy sav - ing
and be &c.

health a - mong all na - tions. Let the people praise thee, O - - God, yea, let all the nations praise - - thee.


O let the nations rejoice and be glad, for thou shalt judge the peo - - ple righteous - ly and gov - ern the nations up - on the earth.
Sym
Soli
Let the people praise thee, O God; yea, let all the people praise thee.
Then shall the earth bring forth her increase, and God, ev'n our
Tutti
own God shall give us his blessing. God shall bless us and all the ends of the earth shall fear him. A - men, A - men.

all the earth doth worship thee,

We praise thee, O God, we acknowledge thee to be the Lord, all the earth doth worship thee—doth wor - ship thee, the Father ever-

Tasto

doth worship thee—worship thee,

Soli

Tutti

To thee all angels cry a - loud—

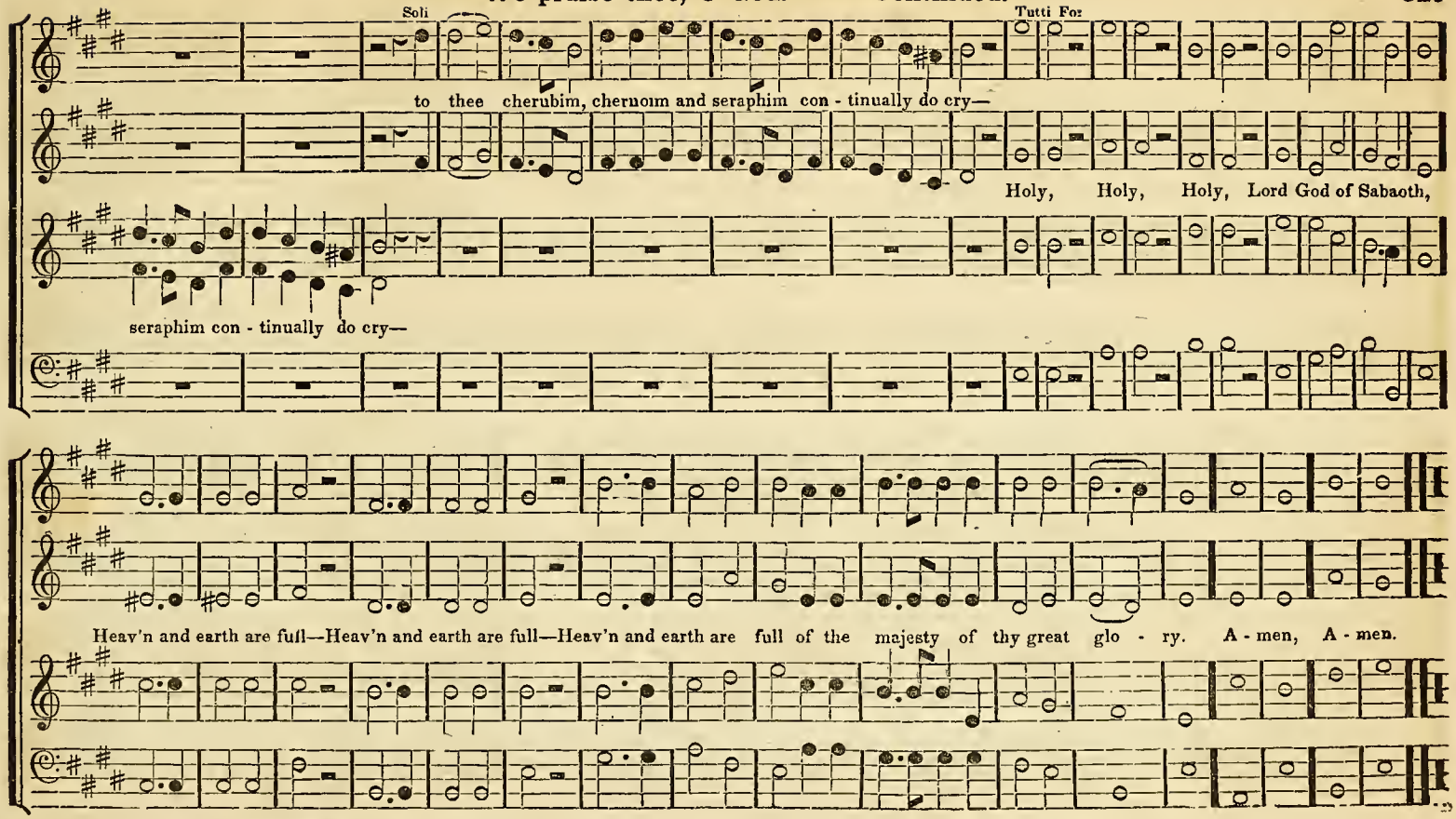
last - ing—

he heav'ns and all the pow'rs therein,— Soli

Soli

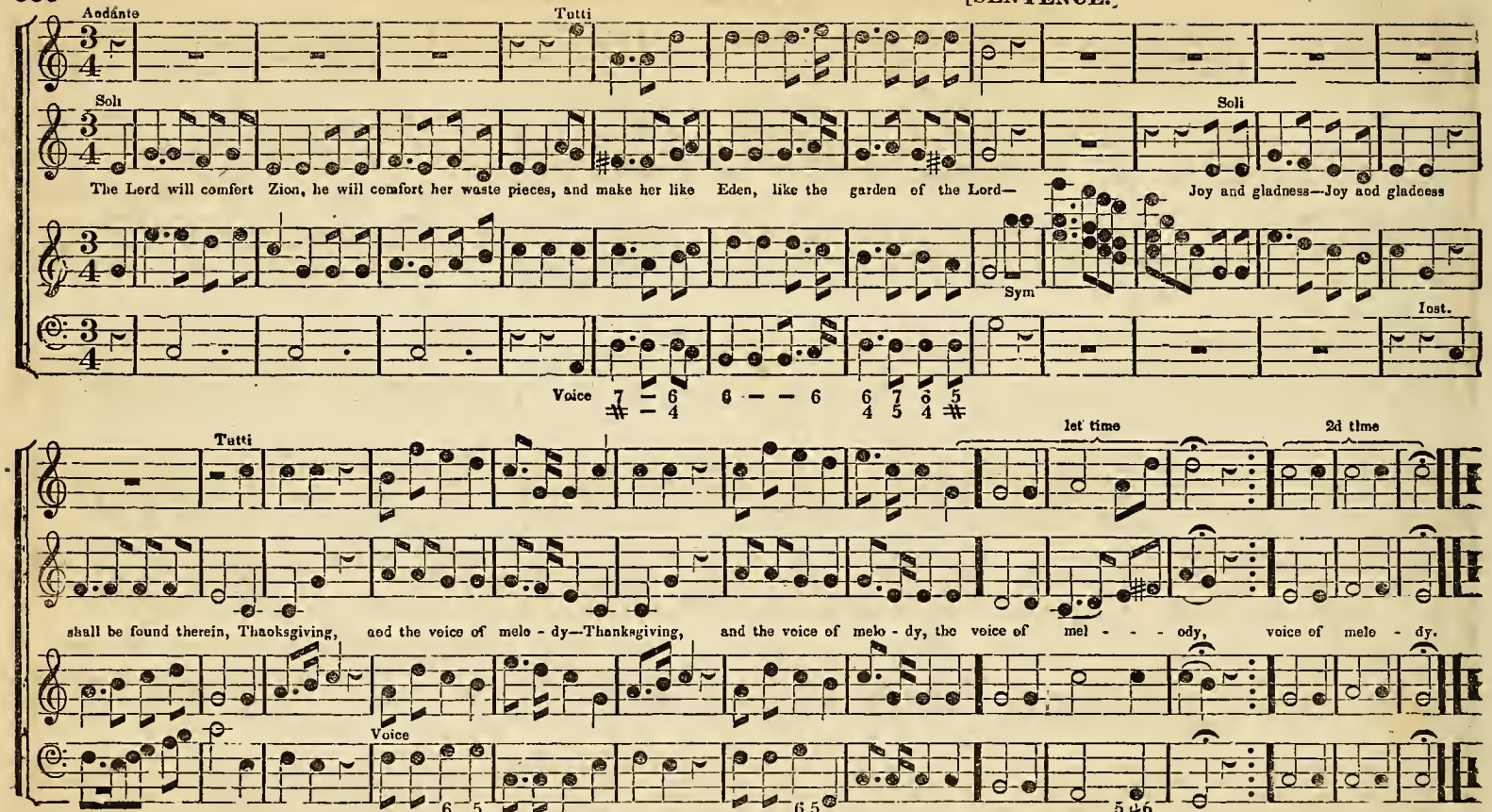
to thee all angels cry a - loud—

to thee Cherubim, Cherubim and

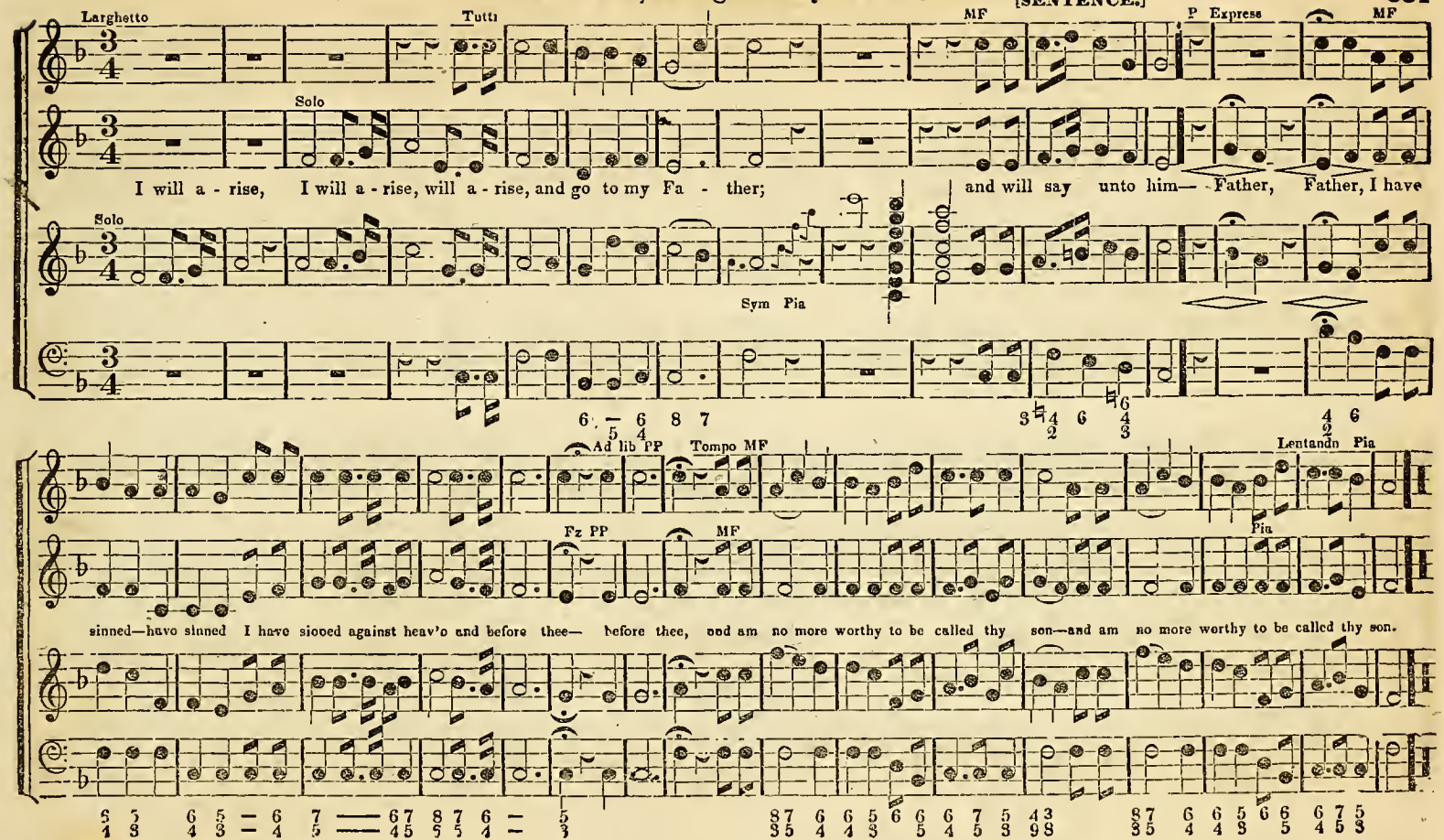

Soli
Tutti For
to thee cherubim, cherubim and seraphim con - tinually do cry—
Holy, Holy, Holy, Lord God of Sabaoth,
seraphim con - tinually do cry—
Heav'n and earth are full—Heav'n and earth are full—Heav'n and earth are full of the majesty of thy great glo - ry. A - men, A - men.

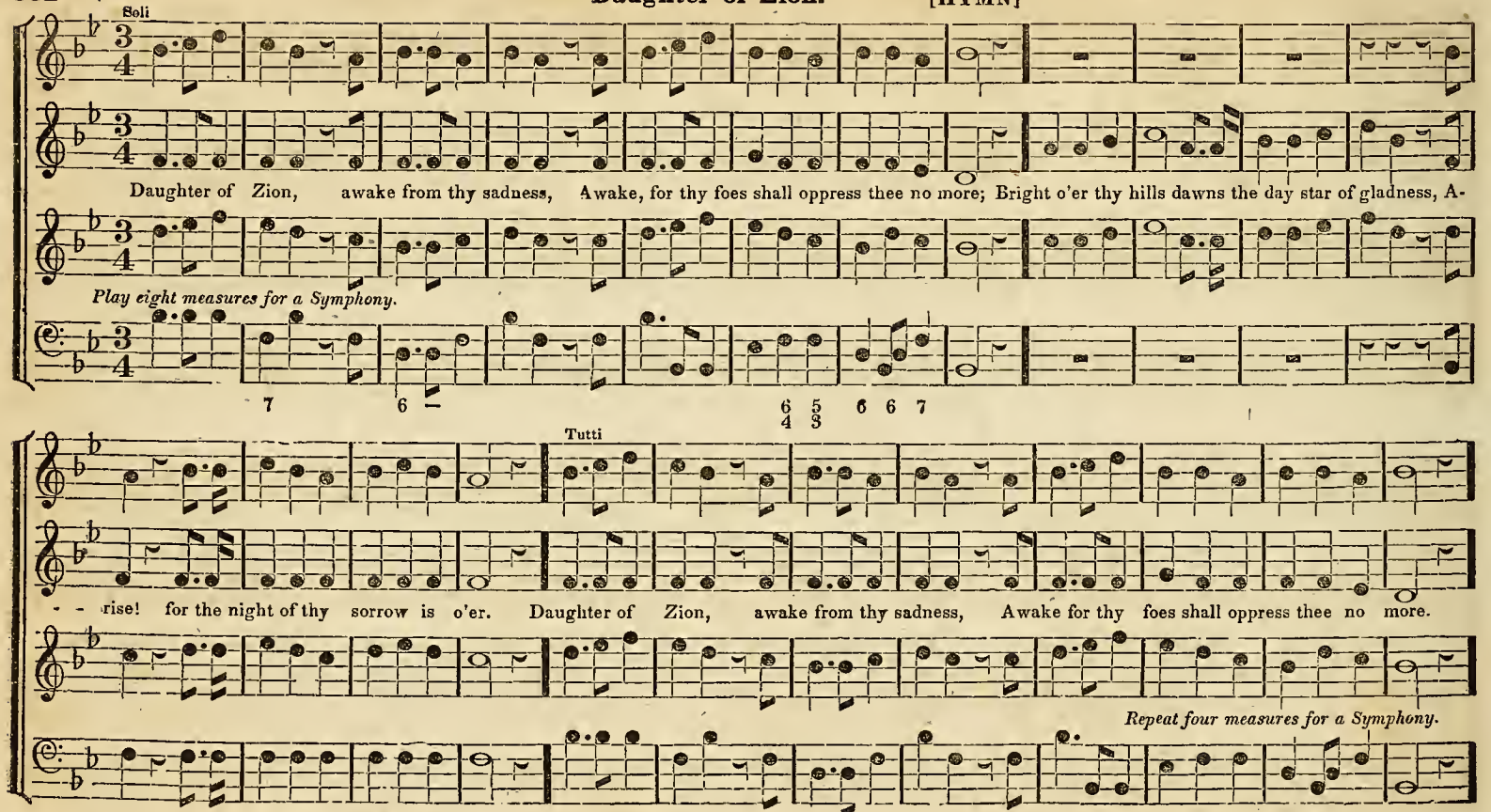
"The Lord will comfort Zion."*

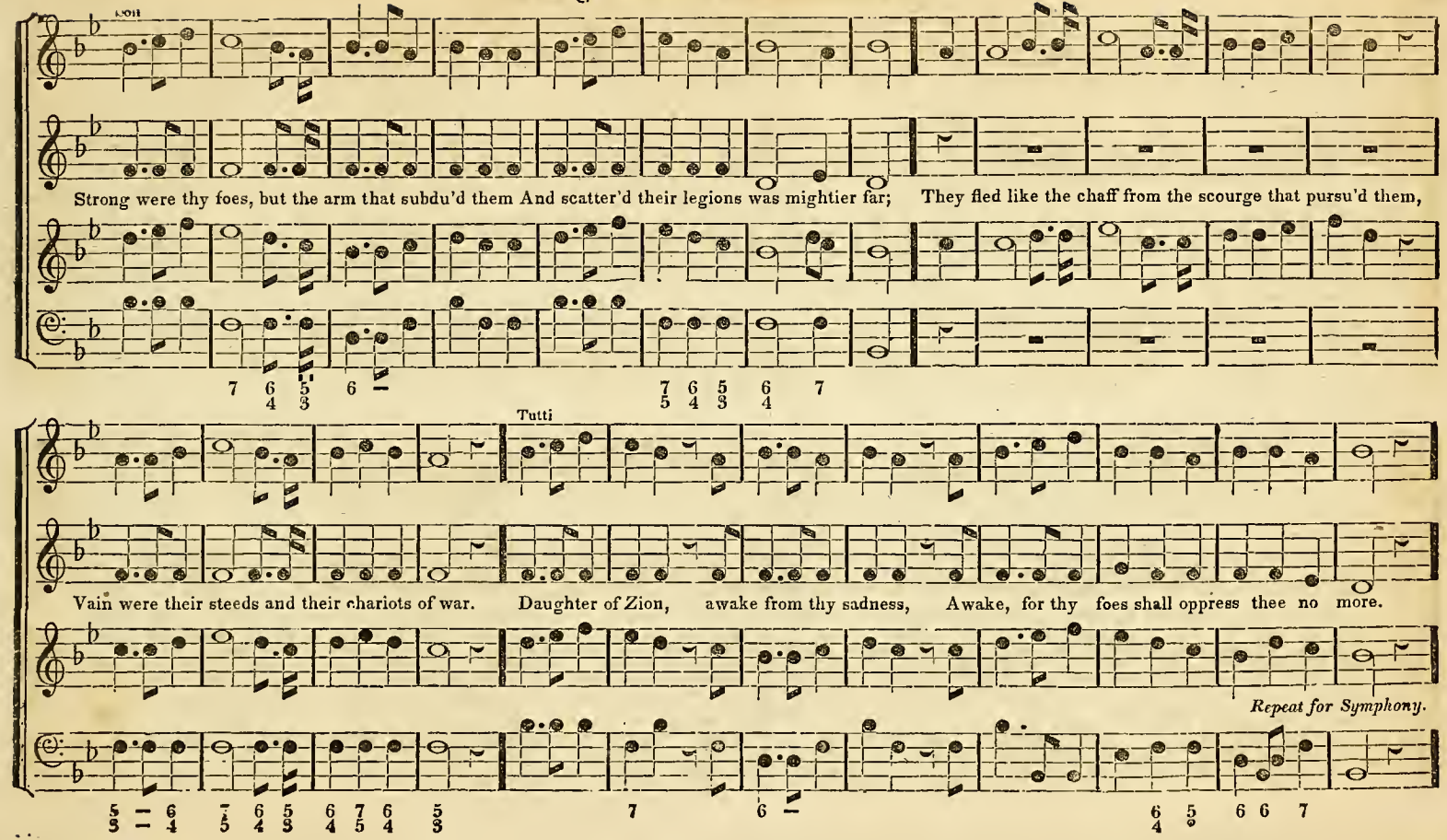
[SENTENCE.]

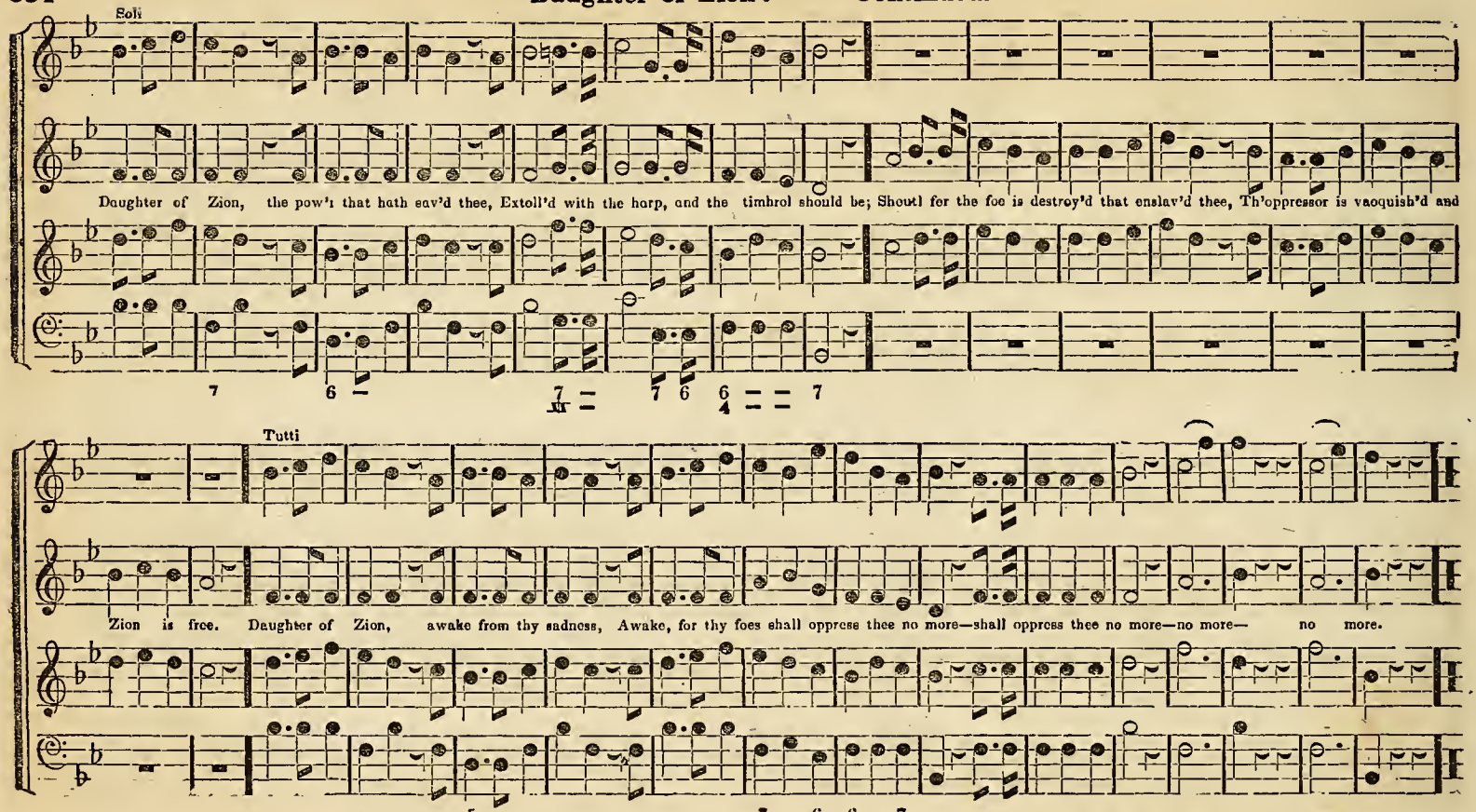


* Plev the first four measures for an introductory symphony.


Larghetto
Tutti
MF
P Express
MF
Solo
I will a - rise, I will a - rise, will a - rise, and go to my Fa - ther; and will say unto him— Father, Father, I have
Solo
Sym Pia
Ad lib PP
Tempo MF
Lentando Pia
Pia
Fz PP
MF
sinned—have sinned I have sinned against heav'n and before thee— before thee, and am no more worthy to be called thy son—and am no more worthy to be called thy son.


Soli
Daughter of Zion, awake from thy sadness, Awake, for thy foes shall oppress thee no more; Bright o'er thy hills dawns the day star of gladness, A-
Play eight measures for a Symphony.
Tutti
- - rise! for the night of thy sorrow is o'er. Daughter of Zion, awake from thy sadness, Awake for thy foes shall oppress thee no more.
Repeat four measures for a Symphony.


Soli
Strong were thy foes, but the arm that subdu'd them And scatter'd their legions was mightier far; They fled like the chaff from the scourge that pursu'd them,
Tutti
Vain were their steeds and their chariots of war. Daughter of Zion, awake from thy sadness, Awake, for thy foes shall oppress thee no more.
Repeat for Symphony.


Soli
Daughter of Zion, the pow'r that hath sav'd thee, Extoll'd with the harp, and the timbrel should be; Shout! for the foe is destroy'd that enslav'd thee, Th'oppressor is vanquish'd and
Tutti
Zion is free. Daughter of Zion, awake from thy sadness, Awake, for thy foes shall oppress thee no more—shall oppress thee no more—no more— no more.

"The grace of our Lord Jesus Christ." [BENEDICTION.]

Andante Pia Cres For Dim Solo Tutti For

Solo

The grace of our Lord Jesus Christ, and the love, the love of God, and the fellowship of the Holy Ghost, be with us all—be with us all—be with us all ev - er - more.

Tasto

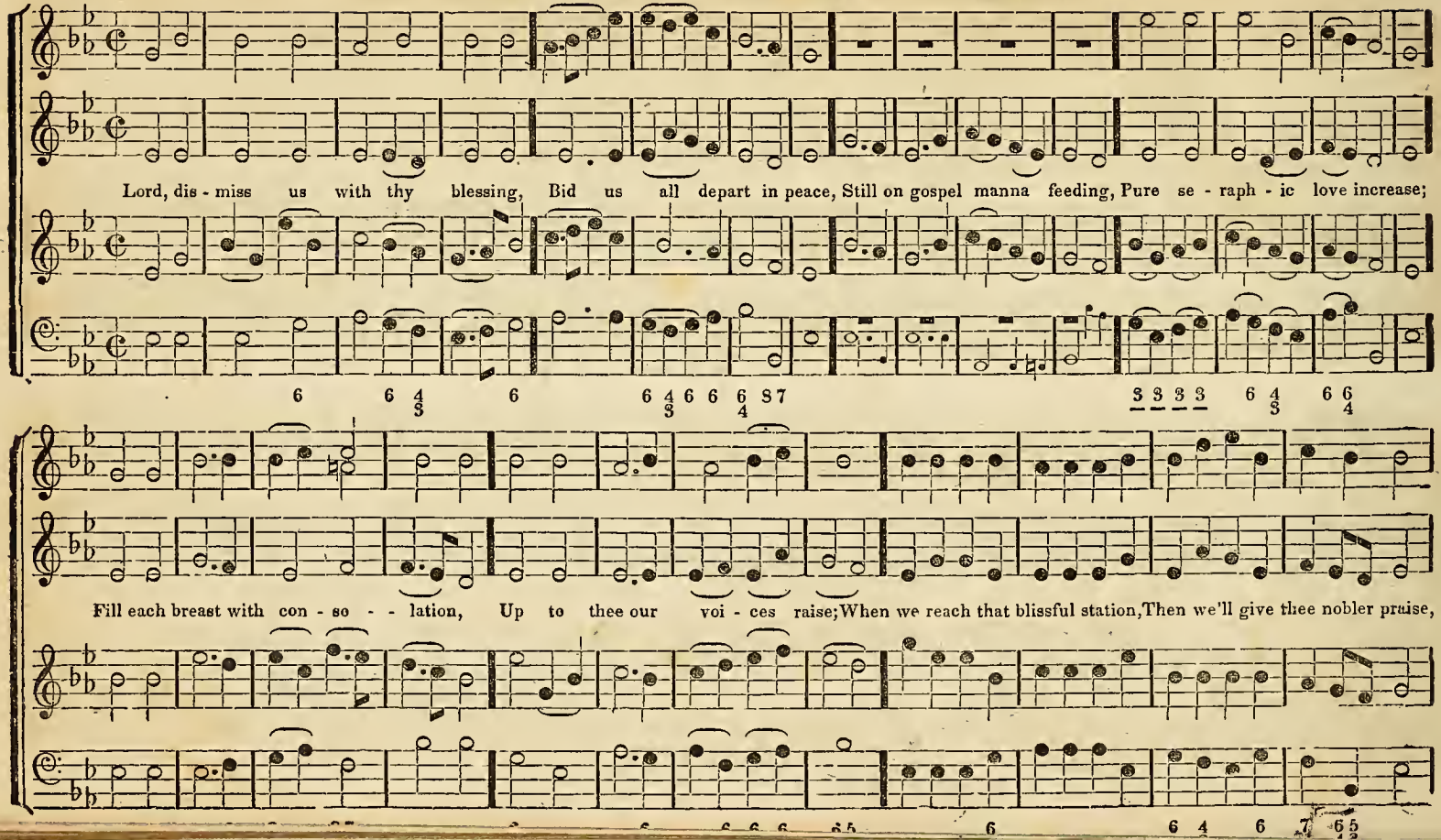
Solo Tutti Pia Tutti Solo Slow PP

Solo Solo Tutti

be with us all— be with us all— be with us all ev - er - more— be with us all— ev - er - more— be with us all ev - or - more.

"Lord, dismiss us with thy blessing."

[DISMISSION.]



Pia

Then we'll thee nobler praise. And we'll sing Hallelujah, Amen, Hallelujah, And we'll sing Hallelujah, Amen, Hailelujah, to God and the Lamb.

Solo Pia Tutti For Solo Pia Tutti For Hallelujah for-

Hallelujah for - ev - er, Hallelujah for - ev - er, for - ever and ever, Amen.

Halle - lu - jah, A - men, Amen, Amen.

- ev - er, Halle - lujah for - ev - er, Hallelujah for - ever and ever, Amen.

"Praise God from whom all blessings flow."† [DOXOLOGY]

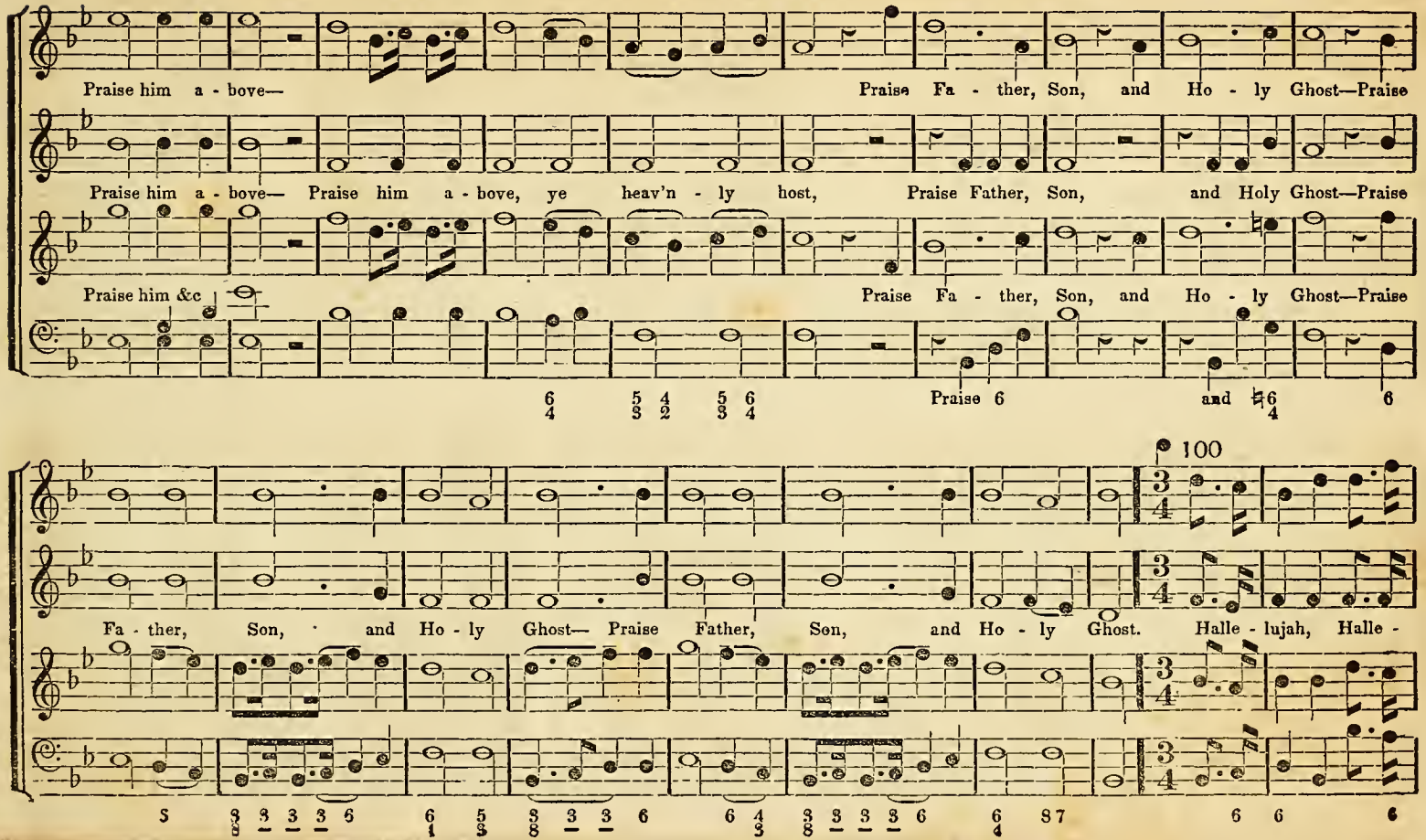
Praise God from whom all blessings flow,* Praise him all creatures here be - low—Praise him all crea - tures here be - low;

Praise him a - bove— Praise him a - bove— Praise him a - bove, ye heav'nly host, Praise him a - bove—

Praise him above— Praise him above— Praise him above, ye heav'nly host, Praise him a - bove—

Praise him a - bove— Praise him a bove— Praise him a - bove, ye heav'n - ly host, Praise him a - bove—

† Over this, our popular verse, the editor acknowledges his obligations to Mr. James Share


Praise him a - bove— Praise Fa - ther, Son, and Ho - ly Ghost—Praise
Praise him a - bove— Praise him a - bove, ye heav'n - ly host, Praise Father, Son, and Holy Ghost—Praise
Praise him &c Praise Fa - ther, Son, and Ho - ly Ghost—Praise
Praise
and
100
Fa - ther, Son, and Ho - ly Ghost— Praise Father, Son, and Ho - ly Ghost. Halle - lujah, Halle -

Tutti

Hal - le - lu - jah,

Soli

- - lujah, Halle - lujah, Amen, Amen, Hal - le - lujah, Hal - le - lu - jah, Halle - lujah, Halle - lujah, Halle - lujah, Halle-

Hal - le - lu - jah,

- - lujah, Hal - le - lu - jah, Hal - le - lujah, A - men, A - men, Halle - lujah, Amen, Halle - lujah, Amen.

First and Second Treble.
Soli

1. O 'twas a joyful sound to hear, Our tribes de - vout - ly say, Up Is - rael to the tem - ple haste And
2. O pray we then for Sa - lem's peace, For they shall prosperous be, Thou ho - ly ci - ty of our God, Who

keep the festal day.
bear true love to thee.

Tutti
First Treble
Second Treble
At Salem's court we must ap - pear, With our as - sem - bled pow'rs; In
May peace within thy sa - cred walls, A con - stant guest be found, With

Teoor

Base
Soli
Tutti

strong and beauteous or - der ranged, Like her uni - ted towers. Like her uni - ted towers, Like her united towers, Like her uni - ted towers.
plen - ty and pros - per - i - ty, Thy palac - es be crown'd, Thy palaces be crown'd, Thy palaces be crown'd, Thy palac - es be crown'd.

O praise God in his holiness.

[ANTHEM, PS. 150]

L. Mason.

Tenor

O praise God in his ho - li - ness, Praise him in the firmament of his pow'r;

Second Treble

Treble O praise God in his ho - li - ness, Praise him in the firmament of his pow'r; Praise him in his noble acts, Praise him in his noble acts,

Base

O praise God in his ho - li - ness, Praise him in the firmament of his pow'r;

Praise him ac - cording to his excellent greatness; Praise him in the sound of the trumpet, of the trumpet, Praise him upon the lute and harp;

Praise him ac - cording to his excellent greatness; Praise him in the sound of the trumpet, of the trumpet, Praise him upon the lute, upon the lute and harp;

Voice

Praise him, &c.

Praise him in the cymbals, in the cymbals and dances, Praise him on strings, on strings and pipes, Let ev'ry thing that hath

Praise him in the cymbals, in the cymbals and dances, Praise him on strings, on strings and pipes, Let ev'ry thing that hath breath,

Let ev'ry thing that hath

Let ev'ry thing that hath breath praise the Lord, that hath breath praise the Lord. PRAISE THE LORD, PRAISE THE LORD.

breath, Let ev'ry thing that hath breath, that hath breath praise the Lord, that hath breath praise the Lord. PRAISE THE LORD, PRAISE THE LORD.

breath, - - - - - - - - - that hath breath praise the Lord, that hath breath graise the Lord. PRAISE THE LORD, PRAISE THE LORD.

"Mark the perfect man."

[FUNERAL SENTENCE.]

Solo Pia — Tutti Pia

Mark the perfect man, and behold th'upright; For the end of that man is peace—peace—For the end of that man is peace,

Solo

Mark the perfect man, and behold th'up-

Tutti Pia — PP Cres — Dim — P — PP Cres — Dim — P — PP

For the end of that man is peace—peace— For the end of that man is peace—For the end of that man is peace—peace—For the end of that man is peace—peace—peace.

right,

Composed and sung by the ancient Bohemian Brethren in times of persecution.

First Treble

Second Treble

Tenor.

Base.

Praise God for ev - er, Boundless is his fa - - vor, To his church and chosen flock, They stand on Christ the Rock, His Al migh - ty Son,

On fair mount Zi - - on, By his spir - it grace and word, Blest ci - - ty of the Lord, Thou in spite of ev' - ry pow'rful foe,

Shall undaunted stand, and prosp'ring grow; 'Midst disgrace, to God's praise, Both in love and u - ni - ty, To all e - - ter - ni - ty— To all e - ter - ni - ty.

"Come, ye disconsolate.

WEBBE

Solo Treble.

1 Come ye dis - con - so - late, wher - e'er you languish, Come at the shrine of God, fer - vent - ly kneel,
2 Joy of the com - fortless, light of the straying, Hope, when all oth - ers die, fadeless and pure,

Here bring your wounded hearts, here tell your anguish; Earth has no sor - row that Heav'n can - not heal.
Here speaks the Com - fort - er in God's name saying, "Earth has no sor - row that Heav'n can - not cure."

Trio—or Semi Chorus

1. Here bring your wounded hearts, here tell your anguish; Earth has no sor - row that Heav'n can - not heal.

2. Here speaks the Comfort - er, in God's name say - ing, "Earth has no sor - row that Heav'n can - not cure."

Andante. Treble voice. Tenor voice.

Watchman! tell us of the night, What its signs of promise are; Trav'ller! o'er yon mountain's height, See that glo ry beaming star!
Watchman! tell us of the night, Higher yet that star as - cends: Trav'ller! bless - ed - ness and light, Peace and truth its course portends!
Watchman! tell us of the night, For the morning seems to dawn; Trav'ller! darkness takes its flight, Doubt and ter ror are withdrawn.

Treble voice. Tenor voice.

Watchman! does its beauteous ray Aught of hope or joy foretell? Trav'ller! yes: it brings the day,— Promis'd day of Is - ra - - - el!
Watchman! will its beams a - - - lone Gild the spot that gave them birth? Trav'ller! a - - ges are its own, See! it bursts o'er all the earth.
Watchman! let thy wand'rings cease; Hie thee to thy qui - et home; Trav'ller! lo! the Prince of Peace, Lo! the Son of God is come.

Chorus to 1st and 2d stanzas. First and Second Treble and Base. Chorus to 3d stanzas.

Trav'ller! yes; it brings the day, Promis'd day of Is - ra - - el! Trav'ller! lo! the Prince of Peace, Lo! the Son of God is come! Lo! the Son of God is come!
Trav'ller! ages are its own, See! it bursts o'er all the earth.

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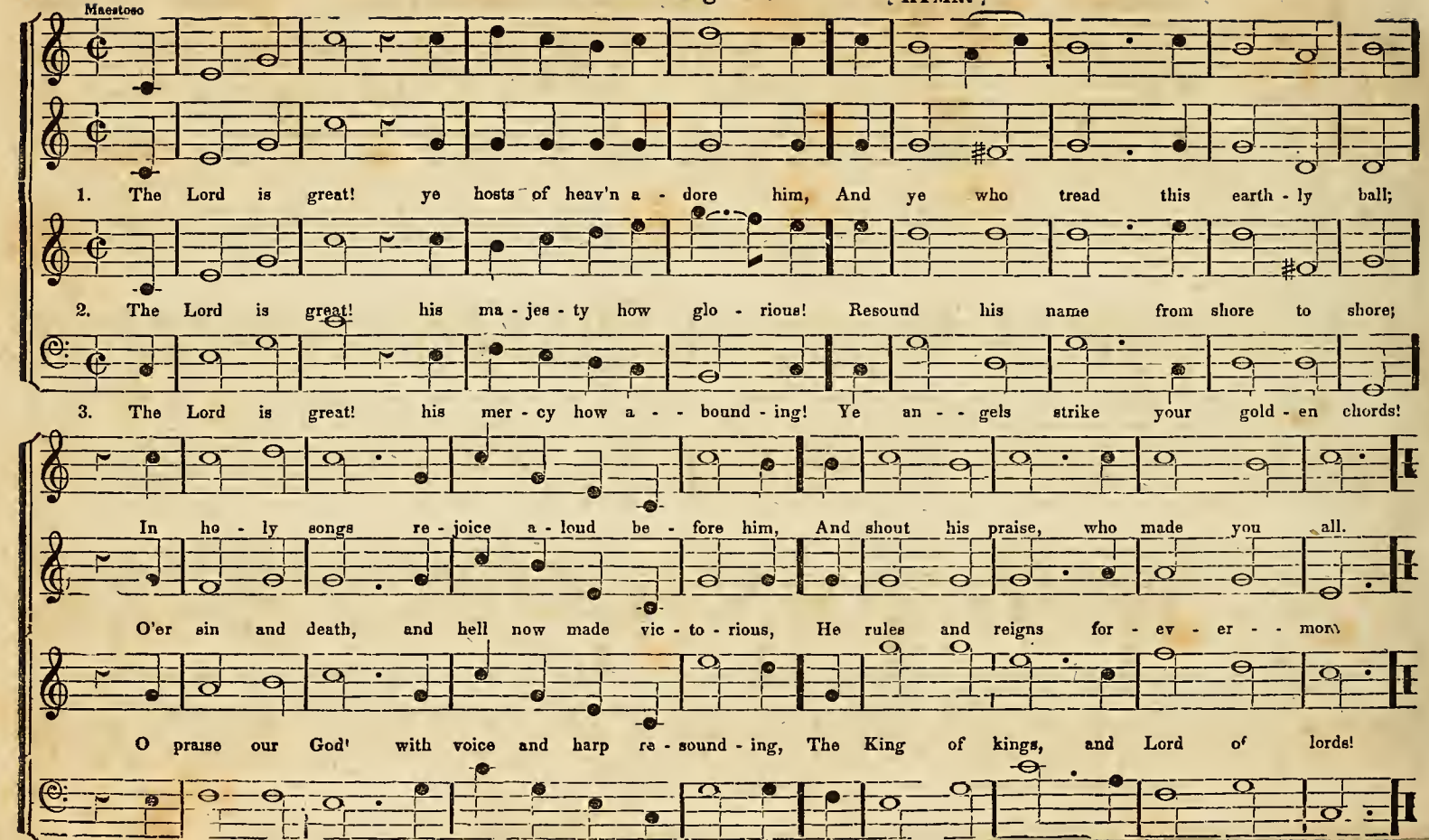
The Lord is great.

HYMN.



Maestoso

And crown him Lord of all

All hail the great Immanuel's name! Let angel's prostrate fall; Bring forth the royal — di - - a - dem, And crown him, crown him, crown, And crown him Lord of all.

Solo. Chorus. And crown him Lord of all.

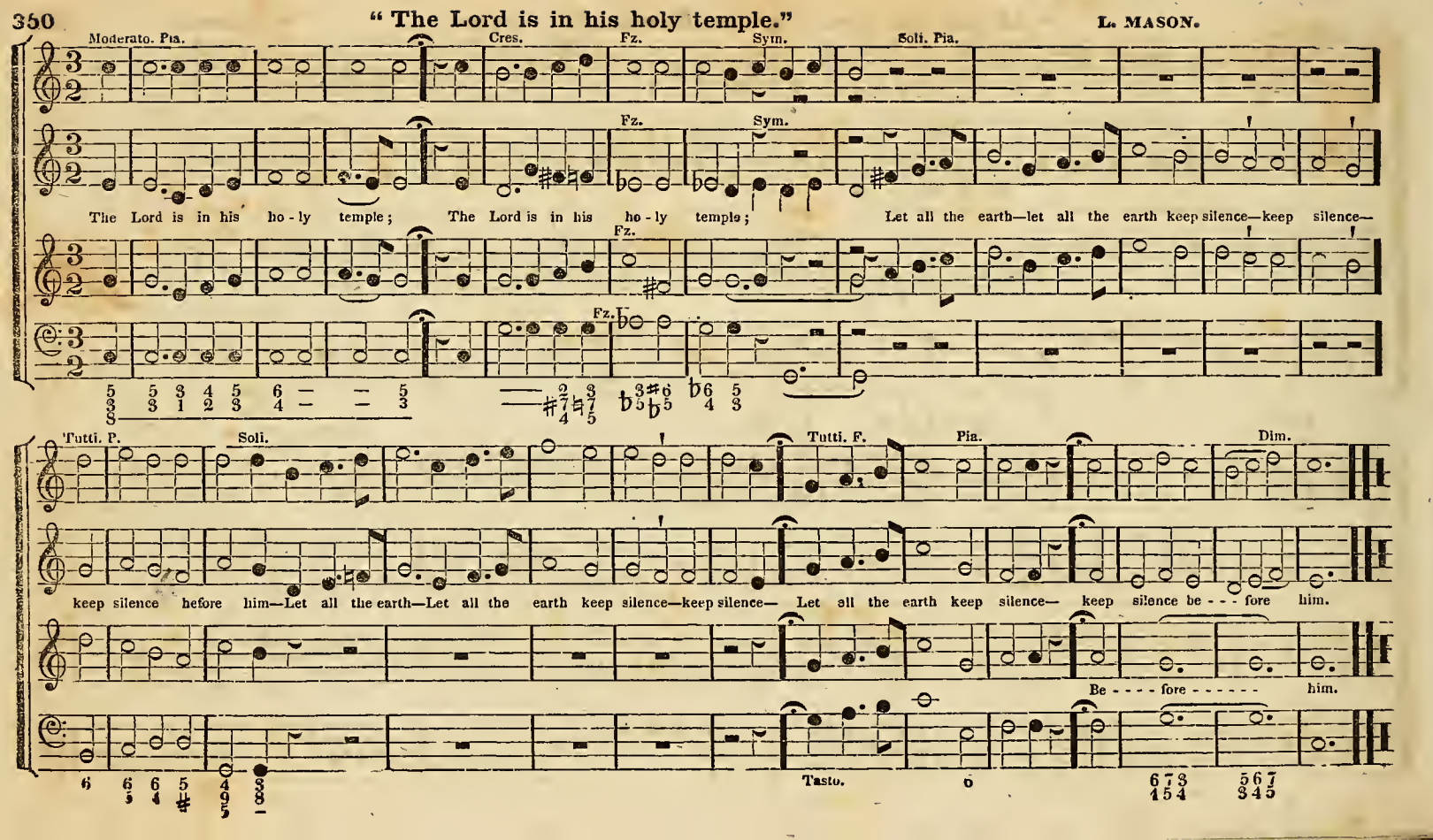
And crown, &c.

112. **MENDON. L. M.** German air.

Loud swell the pealing organ's notes; Breathe forth your soul in raptures high; Praise ye the Lord with harp and voice, Join the fu'l cho - - - rus of the sky.

"The Lord is in his holy temple."

L. MASON.



VENITE, EXULTEMUS DOMINO. No. 1. [Double.] Dr. Boyce.

Treble.

2d Treble or Alto.

1. O come, let us - - - sing un - to the Lord; let us heartily rejoice in the - - strength of our sal - - vation.

Tenor.

Base.

3. For the Lord is a - - great - - - - God; and a great - - - - - - - King - a - - have all gods.
5. The sea is - - - - his and he made it; and his hands pre - - - - - - pared the dry - - - - land.
7. For he is the - - - Lord our God; and we are the people of his - - pasture and the sheep of - his hand.
10. Glory be to the Father and to - - - the Son; and - - - - - - - - - - to - - - the Ho - - ly Ghost;

2. Let us come before his presence with thanks - - giving and show ourselves glad in him with psalms.

4. In his hands are all the - - - - corners of the earth; and the strength of the hills is his - - - - - also.
6. O come, let us - - - - - - - worship and fall down; and kneel be- - - - fore the Lord our Maker.
8. O worship the Lord in the - - - beauty of holiness; let the whole - - - - earth stand in awe of him.
10. As it was in the beginning, is now, and ever shall be, world without - - - end. A - men— A - men.

Minor.

9. For he cometh, for he cometh to judge the earth; and with righteousness to judge the world and the peo - ple. with his truth.

GLORIA PATRI. No. 1. Purcell.

Glory be to the Father, and to the Son, and to the Ho - ly Ghost;
As it was in the beginning, is now, and ever shall be, world without end, A - men, A - men.

GLORIA PATRI. No. 2. V. Novello.

(For words see No. 1.)

JUBILATE DEO. No. 1. [Double.]

1. O be joyful in the Lord - - - all ye lands; Serve the Lord with gladness, and come before his - - - - - - pres - ence with a song.
3. O go your way into his gates with thanksgiving, and into his - - - courts with praise; be thankful unto him and - - - speak - good of - - his name.
5. Glory be to the Father, and - - to the Son, and - - - - - - - - to the Ho - ly Ghost.

2. Be ye sure that the Lord - - he is God; it is he that hath made us and not we ourselves, we are his people, and the sheep of - his pastur-
4. For the Lord is gracious, his mercy is ev - er lasting; and his truth endureth from gene- - - ration to ge - ne ration
℄ As it was in the beginning, is now, and ever shall be, world without - - - - - - - - end A - men A - men.

Pia.

1. Glory be to - - - - God on high: and on earth - - - - - peace, good will t'wards men. A - men.

(Close.)

2. We praise thee, we bless thee, we wor - ship thee; we glorify thee, we give thanks to thee, for thy great glo - - - ry. A - men.
3. O Lord, God, - - - heav'n - ly King; God the - - - - - - Fa - ther Al - - mighty.
(See Minor for 4, 5, 6, 7, and 8.)
9. For thou - - - - only art holy; thou - - - - - - on - ly art the Lord.
10. Thou, only, O Christ, with the Ho - ly Ghost; art most high in the glory of - - - God the Fa - - ther.

♯Minor.

4. O Lord, the only begotten Son, Je - sus Christ; O Lord, God, Lamb of God, Son of the Fa - - ther.

5. That takest away the - - - sins of the world; have - - - - - - mer - cy up - on - - - us.
6. Thou that takest away the - - sins of the world; have - - - - - - mer - cy up - on - - - us.
7. Thou that takest away the - - sins of the world, re- - - - - - - ceive our pray - - - er.
8. Thou that sittest at the right hand of God the Father; have - - - - - - mer - cy up - on - - us.
(See Major for 9 and 10.)

CANTATE DOMINO. [Double.]

1. O sing unto the - - - - - - Lord a - new song; for he hath - - - - - - done - - - marvel - lous things.

3. The Lord declared his sal - vation; his righteousness hath he openly showed in the sight of the heathen.
5. Show yourselves joyful unto the Lord all ye lands; Sing, re- - - - - - joice - and give thanks.
7. With trumpets also and shawms, O show yourselves joyful be- - - fore the Lord the King.
9. Let the floods clap their hands, and let the hills be joyful together be- fore the Lord; for he cometh to judge the earth.
11. Glory be to the Father, and to the Son, and to the Ho - - ly Ghost.

2. With his own right hand, and with his ho - - ly arm; hath he gotten him- - - - - - self the vic - to - - ry.

4. He hath remembered his mercy and truth toward the house of Israel: and all the ends of the world have seen the sal- - va - - tion of our God.
6. Praise the Lord up - - - - on the harp; sing to the harp with a psalm of thanks - - giving.
8. Let the sea make a noise, and all that there - - in is; the round world, and they that dwell there - in.
10. With righteousness shall he judge the world; and the people with e - qui - ty.
12. As it was in the beginning, is now, and ever shall be, world without end. A - - men. A - - men.

BENEDICTUS. No. 1. [Single.]

1. Blessed be the Lord God of Israel; for he hath visited and re- deemed his people.

2. And hath raised up a mighty sal- - - - vation for us; in the house of his ser - - vant David
3. As he spake by the mouth of his he - - ly prophets, which have been since the world he- - - gan.
4. That we should be saved from our enemies, and from the hand - - - of all that hate us.
5. Glory be to the Father, and to the Son; and to the Ho - - ly Ghost.
6. As it was in the beginning, is now, and ever shall be, world without end. A - men, A - - men.

1. It is a good thing to give thanks - - unto the Lord; and to sing praises unto thy - - name, - - O Most Highest.

3. Upon an instrument of ten strings, and up - on the lute; upon a loud instrument - and up- on the harp
5. Glory be to the Father, and to the Son; and - - - - - to the Ho - ly Ghost;

2. To tell of all thy loving kindness early in the morniog; and of thy truth - in the night - - season.

4. For thou, Lord, hast made me glad through-thy works; and I will rejoice in giving praise for the ope- ra - - tions of thy hands
6. As it was in the beginniug, is now and ever shall be, world without end. A - men. A - men.

GLORIA. No. 1. [After naming the Gospel.]

Glo - - - - ry,

Glo - - ry, Glory be to thee O Lord.

GLORIA. No. 2.

Glory, Glory, Glory be to thee, O Lord.

GLORIA. No. 3.

DEUS MISEREATUR. [Double.]

1. God be merciful unto us and - - bless - - - - us; and show us the light of his countenance, and be merci - - ful un - to us.

3. Let the people praise thee, - - O - - God; yea, let - - - - - - all the - people praise - - thee.
5. Let the people praise thee, - - O - - God; yea, let - - - - - - all the - people praise - - thee.

Close.

2. That thy way may be - - known up - on earth; thy saving - - - health a - mong all nations. A - - men.

4. O let the nations re- - - joice and be glad; for thou shalt judge the folk righteous-
ly, and govern the - - - na - tions up- on - - earth.
6. Then shall the earth bring - forth her increase; and God, even our own - - God, shall give us - his blessing.
7. God shall - - - - bless us; and all the ends of the - - world shall fear him.

SINGLE CHANT.

GLORIA. No. 4.

GLORIA. No. 5.

BENEDIC ANIMA MEA. [Double.]

1. Praise the Lord, - - O my soul; and all that is within me, praise his ho - - ly name.

3. Who forgiveth - - - - - all thy sin; and - - - - - - - healeth all thine in- firmities.
5. O praise the Lord, ye angels of his, ye that ex- cel in strength; ye that fulfil his commandment and hearken un- to the voice of his word:

2. Praise the Lord, - - - - - O my soul; and for- - - - - - get not all his benefits.

4. Who saveth thy life - - - from de - struction; and crowneth thee with - - merey and lov - ing kindness.
6. O praise the Lord, all - - ye his hosts; ye servants of - - - his that do his pleasure.
7. O speak good of the Lord, all ye works of his, in all places of - his do- minion; praise thou the - - - Lord, O my soul.

GILEAD L. M. [Chant.]

O render thanks and bless the Lord, Call ye up - on his holy name; Tell all the nations of his deeds, His matchless deeds aloud proclaim.

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